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MARCH 1991
ISSUE 30

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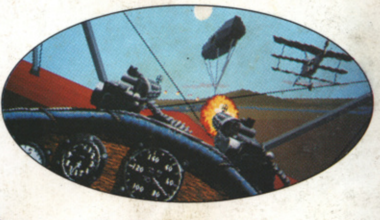
THE One

Rev Up!

With Gremlin's Team Suzuki



Take Off!

With Red Baron from Dynamix

And Get Down!

For a First Look at Elf, Ocean's Gnome-Grown Software

FOR AMIGA, ATARI ST AND PC GAMES

YE GODS!

The Bitmaps Grab a Slice of the Action

We Grab the First Full Review

FOR YOUR EYES ONLY

- An All-New Assembly Line Game - Exclusive to Readers of The One
- Three Fully-Playable Levels
- See Page 6 for Full Details

If There's No Disk Here
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SPARKS O

Your mission is to seek out and destroy the king pin of the MR BIG CORPORATION. You'll have to outwit his enormous army of body guards... gangs of charisma-bypass patients in trench coats, the bullet brain with the build of a rhinoceros and the breath of a dung beetle, packs of vicious canine yappies, the psychotic clown with an evil sense of humour - you'll die, but not laughing! Then there's the gas guzzling cadillac jock - a cool specimen, elbow hanging on the door rail, a serious looking piece in his hand and ready to blow you away as he rolls down main street leaving you coughing lead. It's not all bad!... You've got a chopper to back you up, a mean, shiny street machine, some heavy metal hardware and some pretty neat moves. And what about the king pin... did I say he was Mr. Big? No, he's MR BIG!

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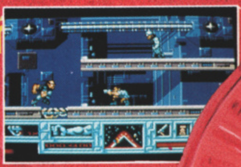

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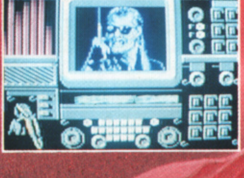

TOTAL RE

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As Doug
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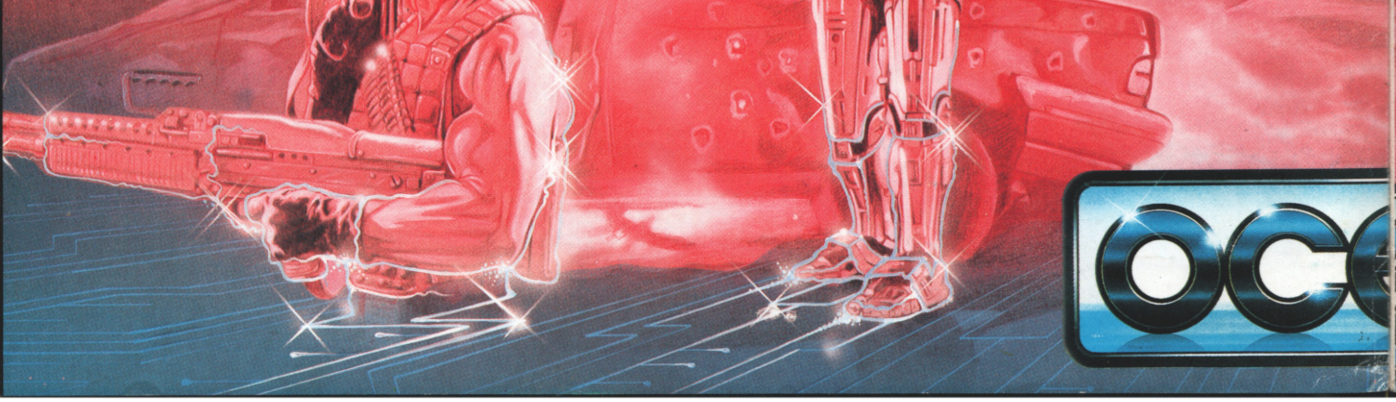

OF GENIUS

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TIME 33

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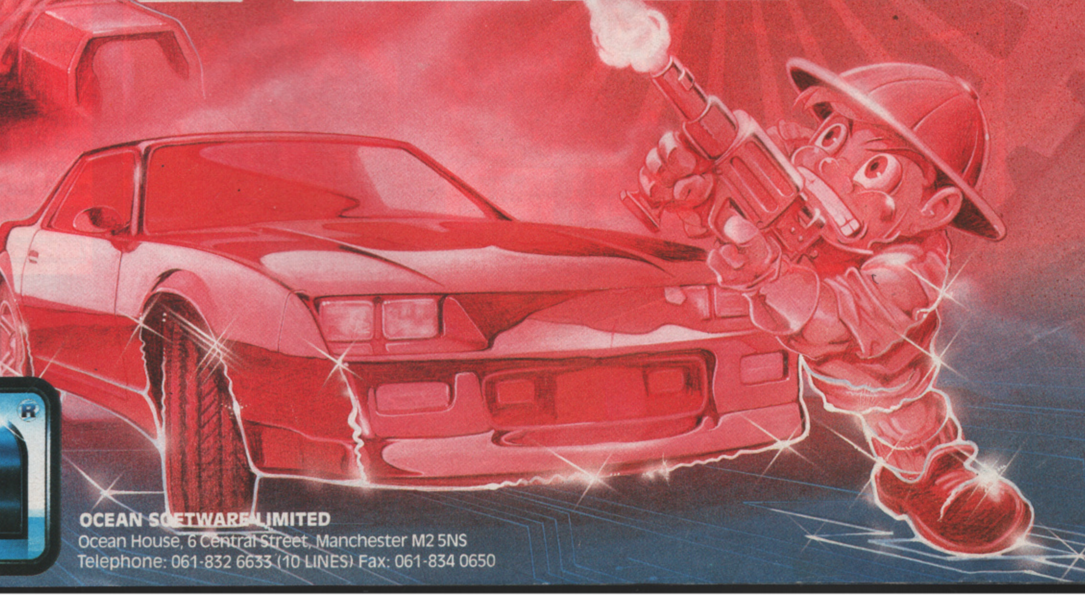
PLAYER-1 TAJ MAHAL PLAYER-2
STAGE 6-17
HIGH SCORE- 10000

PLAYER-1 MT-KEIRIN PLAYER-2
2-5 STAGE
HI: 100000 PUSH BUTTON



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THE
one
MARCH 1991
ISSUE 30
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Illustration by Mark Coleman

MARCH 1991

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EUROPEAN COMPUTER LEISURE
Winner
Best Magazine

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39 COMPETITION

...but if you'd rather control your vehicle from the outside, then a remote-controlled buggy could be right up your street (alley or dirt track...). This thing can go anywhere, and it could go where *you* want it to, thanks to Storm and *SWIV*.

PALACE ART MAESTRO Jo Walker gets the Work In Progress treatment – page 21.

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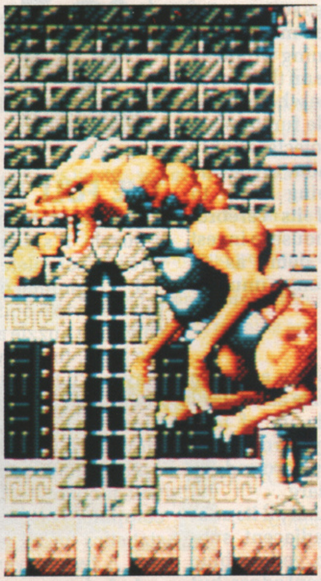

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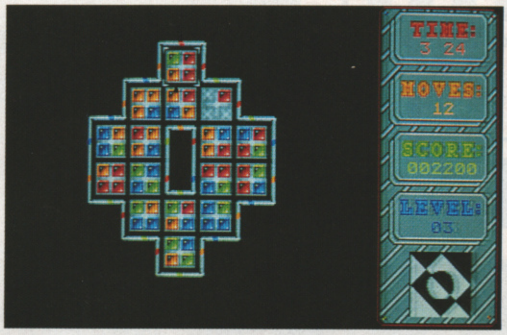
Help for the stranded and aid for the beleaguered in *Rick Dangerous 2*, *Cadaver*, *Loom* and many, many more.

THE COVER DISK

This month's cover disk provides yet another first for readers of The One – a chance to see a preview of a new Assembly Line game before the publisher has even seen it!



Basically this is an exercise to see how you like the game, so why don't you help out by jotting down what you think and send it to **Roto Remarks, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.** To make it worth your while, we're putting up a software prize for the best suggestion or comment, so don't forget to include your name, address, phone number and choice of machine in the letter.

And so, back to the disk. Rather than prattle on at great length about this short but sweet taster, we decided that we'd let the game's developer, The Assembly Line's John Dale, prattle on instead...

"Rotoplex came about out of a conversation I had shortly after *Pipemania* was released; a friend of mine was saying that he liked the game, but didn't really see why it was widely described as a puzzle game, since once the basic technique of placing pieces was mastered, it was only necessary to learn to do this quicker and quicker.

"What was needed, we speculated, was some sort of problem-solving set-up which could be made more complex so that more strategy and planning would be needed to work out what moves to make on the higher levels. *Rotoplex* was an experiment to see whether that kind of problem solving could be made fun to play.

"Due to our commitments to other projects we only created a demo version, essentially similar to the one you have. Now, instead of developing it up to releasable standard (and because of its cerebral nature, it would be risky for a software house to invest a great deal in it) we can use this demo as an experiment to see what kind of response unusual games of this sort yield."

GAMEPLAY

The basic game play technique is to solve a puzzle made up of coloured squares. Each puzzle consists of several large squares, each one made up of four smaller sub-squares. A large square may be rotated so that the four smaller sub-squares move around, or swapped in position with another square.

The aim is to arrange the squares so that all its sub-squares match the colour of their adjacent sub-squares. A sub-square may be red, green, yellow, blue or grey: the colours must match on adjacent edges, but grey may be matched with any colour.

SCORING

In this demo, points are awarded at the end of each level as follows: 10 points for every remaining second and 100 points for every unused move.

THE ASSEMBLY LINE

ROTOPLEX

THE CONTROLS

The joystick (or cursor keys) moves a cursor around the pieces. Holding down the fire button (or left-ALT on the keyboard) in conjunction with one of the directions allows moves to be made as follows:

LEFT to rotate a piece left,
RIGHT to rotate a piece right,
UP to mark a piece as being the first of a pair to be swapped,
UP (again) to swap a marked piece with the current cursor position, and finally
DOWN to cancel a mark.

Other keys used are:
P Pause
R Resume
ESC Abort game

THE PREVIEW

Your exclusive cover disk contains a simple demo version of the puzzle. There are three levels of increasing difficulty, each of which is constructed in a solved position and then jumbled up. The degree of jumbling and the size of the puzzle increases on levels two and three.

The first level is very easy, but levels two and three are rather more tricky. The huge jump in difficulty on this preview has occurred because in the final version a player would need to solve a number of gradually more difficult levels to become familiar with the skills needed to solve the puzzles. Jumping from level one to level three here is a big jump in complexity.

The 'moves' indicator in the panel starts off with a number of swaps/rotates used to jumble up the level, plus a safety margin to allow for mistakes. Every swap/rotate performed decreased this indicator by one.

In addition, each level is timed. If the timer reaches zero before the level is solved, then the game is over. To solve a level, it's important to look for pieces which cannot match with any other piece and place them on outside edges of the board, where they do not have to match anything.

THE FULL PROGRAM

The enclosed demo disk is only intended to show the technique of solving a puzzle. It's planned that the finished version (40 levels of which are already complete) will contain the following additions...

1. A computer opponent. Instead of a timer, each screen will show every puzzle twice: once on the left and once on the right. The computer will solve one puzzle at the same time as the player is solving another. To win the level, the player must finish ahead of the computer. The computer player's 'IQ' can be adjusted: either by the user as a game parameter, or automatically incrementing through the levels to increase the difficulty. This affects the computer's speed of solving and the number of wrong moves it makes.
2. Detailed performance statistics stored on the disk for each level: these will include best time, number of moves and the margin which the computer was beaten by. There will be a scrolling display showing the statistics for all levels.
3. A two-player mode, where players compete to solve puzzles first.
4. A demo mode, where the computer solves puzzles to order.
5. A replay of a level to show where the player has gone wrong.

LOADING AMIGA AND ATARI ST

Loading your *Rotoplex* preview couldn't be easier. Simply insert the disk into the internal disk drive and turn on the power. The Rotoplex preview will now load and run automatically.

Note: This disk is not designed to be used with IBM PC-compatible computers.

LOADING PROBLEMS

Should you find that the *Rotoplex* preview will not load, remove all extraneous external peripherals (printers, extra disk drives and so on) and try again. If the disk still refuses to load, then it's probably faulty - in which case...

FAULTY DISKS

If you find that your *Rotoplex* preview disk refuses to load (or is in any other way faulty), simply pop it into a jiffy bag or padded envelope and send it, along with your full name and address, to: **The One Rotoplex Replacements, PC Wise, Unit 3, Merthyr Industrial Park, Pentrebach, Merthyr Tydfil, Mid-Glamorgan, Cymru CF48 4DR.** Please allow 28 days for a new disk to arrive.

Warlock
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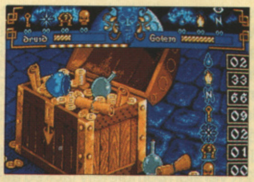
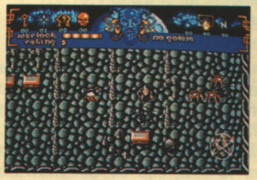
In the beginning there was 'Druid', hailed as a milestone game at the time of its release. Then came 'Enlightenment', and now there's **Warlock** *the avenger*, the third game in a classic series. Designed by Dene Carter, **Warlock** *the avenger* takes the player yet deeper into the dangerous world of Belorn, where the evil lord *Acamantor* has returned to hold the land in his grasp. Strive to re-awaken your ancient spells and find your way through eight trap-strewn dungeons, overcoming unknown obstacles, locating secret passage-ways and keeping *Acamantor's* monstrous minions at bay. Your task is to find and destroy the evil power. Only by unleashing the arcane power of Chaos can final victory be yours.

- two games in one, you get the original *Druid* game, included **free.**
- use elemental forces to cast the most effective spells
- create *Golems* and work together in the two player game
- avoid gigantic fire-spitting skulls and *Acamantor's* teeming army of monsters





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VIRUS EDUCATION

Dear The One,
Viruses are a real threat to all computer owners, but especially to new users. It's these people who are most at risk – they aren't ignorant, they just don't know how to get rid of (or prevent) this problem. People usually only discover that a virus has struck when half of their disk collection is mysteriously wiped.

Therefore I suggest that the hardware manufacturers themselves help out these new operators. A virus killer of some sort should be included with software bundles. Anyone who buys a computer will then be able to get into the habit of checking their disk collection right from the start.

Failing all this, there are other safety precautions which can prevent viruses. One is to write-protect each disk (so the tab is removed to show the hole) as no virus can overcome this. Another is to turn off your computer for at least 30 seconds before loading each new disk (instead of doing a 'warm' boot-up).

Stuart Hardy,
Wales,
Sheffield.

Good idea Stuart! Sadly, viruses have become a fact of computer life (and all because some thoughtless idiots have nothing better to do than to prove to each other how 'clever' they are), so it would be a good thing to inspire new users to take precautions right form the start. so, for an idea that's beautiful in its simplicity, you win this month's Star Letter prize of £100 worth of (virus-free) software.

MOAN, GROAN AND SHOUT

Dear The One,
I'm writing to you about something which nearly everyone who owns a computer has been in possession of in some stage of their lives – pirated software.

Now, I'm not one to moan, groan and shout at people who illegally copy and sell pirated software – because these people haven't got the brains they were born with. Not only is it against the law to copy software, but it loses software companies millions of pounds each year, which in turn puts up the price of computer software.

The only way we can hopefully try to get the price of software down is by stopping piracy. I know it's a very tall order, but nothing is impossible. One way all you people out there reading this can help is by not buying pirated software, that would be a start.

Philip Abrahart,
Gillingham,
Kent.

Quite right Philip. You may be interested to know that piracy is becoming such a huge problem in this business that some of the bigger developers are considering putting their efforts into producing cartridge-based console software which cannot be easily copied. So just remember those of you who own pirated games, when you suddenly find that there are no new Kick Offs or Powermongers for you to get stuck into – you've got no-one to blame but yourself.

COMPUTER CONSOLE-ATION

Dear The One,
Can I please give a warning to potential buyers of these new games consoles.

I recently bought a Sega MegaDrive because I felt that the software on the Amiga wasn't quite what I wanted – while MegaDrive games appeared to be great in all departments.

Most of my expectations were fulfilled, but I noticed one thing about the gameplay – most of these games are very easy to complete.

True, there are some great MegaDrive games available, such as *Revenge Of Shinobi*, *Mickey Mouse* and *Strider* (which I don't think will ever be matched on the Amiga, unless the software becomes cartridge-based). These games had me glued to the telly, but I usually either got to the last level or finished them within three days.

I'm glad that I kept my Amiga, as it does have some brilliant games on it, such as *Kick Off 2* (and now *Final Whistle*, which I rate highly) and *Dungeon Master* (and *Chaos Strikes Back*, which is also great). So, unlike some of my friends who sold their Amigas to buy consoles, I still have some long-lasting games which I come back to time and time again.

The MegaDrive is okay, but it won't give you much more than what you already have – and possibly even less gameplay. So don't sell off your computer stuff to get one, save up and you'll have the best of both worlds.

Maybe the situation will change with the MegaDrive, as I hear that Dungeon Master and Kick Off 2 are both coming out for it, but I would wait before you put all your eggs in one basket, as you could feel a little cheated.

Mark Watson,
Preston,
Lancs.

GREAT IRRITATION

Dear The One,
I want to congratulate you on a very interesting and entertaining magazine, but there is one aspect of it that irritates me. It's how soon you print cheats and tips after a game is released.

For example, in Issue 25 you reviewed *Rick Dangerous 2*, while in Issue 26 you began a full solution for it (a similar situation happened with *Dragon's Lair 2: Time Warp*). I hate to pay £25 for a game, only to discover a solution to it almost immediately.

Some people would say not to look at the solution, but if you're stuck in the game it is hard to resist a peek. So please, please delay your solutions for a while!

Kevin Fernando,
Stirling,
Scotland.

You've got to be kidding! Don't blame us if you haven't got the will power to stay away from a solution until you're well and truly stuck. Honestly... you can't win with some people.

GREAT INNOVATION

Dear The One,
I have invented a data storage device a bit like a floppy disk, but which can store much more data (and at a faster rate). However, I don't know any addresses of companies to send the plans to.

Robert Coare,
Dagenham,
Essex.

A data storage device that's bigger and better than a floppy disk? If you're having trouble getting people to look at it, send it into us at the usual address and we'll see if we can help you out.

TOPLESS TITILLATION?

Dear The One,
I have just finished reading your February issue and was disturbed for find a letter from a Ms Moran describing your publication as chauvinistic. I mean, you actually had the nerve to give away a calendar containing graphical images of (gasp!) girls' faces!

Really, you should know better than to exploit all those poor, defenseless pixels in order to satisfy the lust of your male readership.

But seriously, as a 23 year-old female, I cannot understand attitudes like that of Ms Moran. Does she really think men get turned on by a collection of fuzzy pixels? After all, the calendar was hardly pornographic, was it?

Moreover, she should try counting all those pages of half-naked men which cavort amongst the pages! For example, that cute little chappie in *Wrath Of The Demon* who insists on running around topless (ooh!) in the middle of a thunderstorm just so that we can be amazed by his pectoral development.

Do male readers find this sort of thing offensive? Of course not! Perhaps it's because they have a sense of humour.

Cal Jones,
Langworth,
Oxon.

Ms Moran's letter certainly stirred up a great deal of interest – this is only one of many letters that we received on the subject, from both sides of the argument. One thing that everybody should remember is that, like all Cinemaware games, Rollerbabes (the game behind the infamous calendar) is a pastiche of a certain film and TV style and is meant to be more tongue-in-cheek than realistically serious. Let's hope that the humour shines through in the finished product.

I CAN'T PLAY AGAINST THIS

Dear The One,
Kick Off 2 was one of the first games I ever bought and I've been totally addicted to it ever since.

I pick my favourite team from 16 divisions (ranging from Division One down to a local Bristol league) and set the rest to computer to play the full 14-week season then promote and relegate teams. I've gradually got better and don't lose so many games (admittedly most games are draws).

The reason I'm writing is one of frustration. During an important match against one of the top teams, I was winning one-nil with the game into injury time. First an opposing attacker deliberately ran into one of my defenders and to my amazement a penalty was awarded. Biting my lip and controlling my temper I dived the wrong way. I couldn't believe my luck and was delighted to see the ball strike the post. My glee then turned to sheer despair as when I tried to pick the ball up the penalty taker scored from the rebound with my goalkeeper still nowhere near the ball.

Could you please inform Steve Screech and Dino Dini of the rules. The penalty taker can only score from the rebound if the goalkeeper or another player touches the ball, not as in this case.

R Godfrey,
Henbury,
Bristol.

Take note Screech and Dini, the Kick Off playing public won't stand for this harsh treatment – especially as the season reaches a climax and nerves become frayed as the top teams compete for the prestigious trophies. Wouldn't you say, Trevor?

READ THE SMALL PRINT

Dear The One,
I just felt that I had to write to you after my experience this week, which really left me foaming.

Over the weekend I purchased *Ferrari Formula One* and *Their Finest Hour*. However, when I got home and loaded them up on my 512K Amiga, Ferrari Formula One turned out to be mouse-controlled only, rendering it useless to me as I can only play well with a joystick. Also, adding insult to injury, Their Finest Hour required a 1Mb expansion to provide a decent game (to include sound that is).

What annoyed me so much was the fact that when I purchased them in good faith, Ferrari Formula One had no mention of its control method anywhere on the box and Their Finest Hour had they system requirement printed in tiny writing on the side. It didn't specify anywhere that the 512K version completely lacked all sound.

I know that if I had done my background research before buying them then perhaps I would not have this problem, but I only got my Amiga after they had been reviewed and to some extent this was a 'spur of the moment' purchase.

My point is that if the software houses can afford to have extravagant packaging boasting the features of their game, in bold striking colour, then why couldn't they take the little extra trouble to also state machine specifications clearly on the front?

David Stanley,
Sanderstead,
South Croydon.

With the great range of machine specification that's become available recently, it's becoming more and more difficult for publishers to come up with a single package to suit all users of a particular machine. However, one simple solution would be to have the retailer demonstrate the game to you before you make your final decision – most good independent retailers are happy to do this, but if yours isn't just take your business elsewhere.

DUPLICATION DILEMMA

Dear The One,

I am writing to ask if there is anyone who can give me some help to copy disks on my Atari ST. When trying to copy software I always seem to get the message 'destination disk not the same as source disk'. Could you give me some help?

A.M. Broughton,
Hull,
North Humberside.

You get this error message when you try to copy a single-sided disk to a double-sided disk or vice versa. If you wish to use the 'diskcopy' option, you must make sure that both source and destination disk are of the same type. If you really have to copy the files on a single-sided disk to a double-sided disk you must drag them individually from the source drive window to the destination drive window. By the way, make sure that you only use this procedure to copy those disks that specifically allow you to do so.

STARTLING STATISTICS

Dear The One,

I have been buying your magazine since Issue 4 and have come across some startling facts (compiled from Issues 4 to 26)...

1. The lowest three average ratings for an issue are 64 per cent (Issue 12), 63.3 per cent (Issue 5) and 29 per cent (Issue 4).
2. The highest three average ratings for an issue are 86.6 per cent (Issue 26), 86.9 per cent (Issue 25) and 87.3 per cent (Issue 24).
3. The issue with the lowest amount of reviews is Issue 12 with only six.
4. The issue with the highest amount of reviews is Issue 6 with 19.
5. The issues with the lowest amount of pages are Issues 22 and 23 with 92 pages each.
6. The issue with the highest amount of pages is Issue 15, with a huge 164 pages.
7. Here are some games with really poor scores: *Scorpion* (47 per cent), *Hellbent* (43 per cent), *Dugger* (41 per cent), *Victory Road* (40 per cent), *Hotball* (37 per cent) and *Spitting Image* (34per cent). The worst percentage goes to *Crazy Cars II* with 33 per cent.
8. The games which have done best are: *Damocles*, *Midwinter*, *Paradroid 90*, *F-29 Retaliator*, *Fighter Bomber*, *Flight Of The Intruder*, *F-19 Stealth Fighter*, *Populous* and its successor *Powermonger* – all of which reached 95 per cent. The only game to achieve better was *Kick Off II* with a rating of 96 per cent.
9. The highest amount of times a percentage rating occurred starts off with 79 per cent (10 times) and 80 per cent (16 times), while the most common top rating is 88 per cent which has come up 20 times.
10. The longest single-word title of a game which has been reviewed is the 13-letter *Thunderstrike*, which narrowly beat *Archipelagos* and *Stormtrooper* (both with 12).
11. The shortest single-word titles have only four letters: *Baal*, *Klax*, *Loom* and *Pang*.
12. The shortest multiple word title, *Pop Up*, has five letters.
13. The longest titles reviewed are as follows: *Typhoon Thompson In The Search For The Sea Child* (40 letters), *Indiana Jones And The Last Crusade: The Graphic Adventure* (49 Letters) and finally *Jack Nicklaus' Greatest 18 Holes Of Major Championship Golf*, which weighs in with a staggering 50 letters!

Gary Carson,
Melbourne,
Australia.

Thanks very much Gary – but there's one small thing that you forgot to mention... what exactly is the point of all of these statistics?

AMSTRAD ANSWERS?

Dear The One,

Can you please answer a few questions...

1. I have got an Amstrad PC1640 with a hard drive. Could you tell me what the speed and processor are because the manual doesn't say – as you know some games don't work very well if the processor is too slow.
2. Are there expansion boards available which will turn my computer into a VGA machine (it is now an EGA machine)? If so how much do they cost?
3. Will *Mighty Bombjack* be available for the PC? If so when and can you review it as soon as possible?

Aled Rees,
Cardigan,
Dyfed.

Ask and you shall receive...
1. The processor is an Intel 8086, giving you a speed of roughly 8Mhz – not too bad for playing games, but still a good chunk short of ideal.
2. Because of Amstrad's machine set-up, where the power runs through the monitor, as far as we know it's not possible to upgrade a 1640's graphics specification.
3. And finally the good news, Mighty Bombjack is scheduled to hit the streets sometime during March.

SERGEANT SOFTWARE

Strong of arm and cleft of chin, Sergeant Software once again flies into the breach to bring comfort to the bewildered and games to the needy. His software supply is next to bottomless, but only the truly deserving need apply...

Dear Sarge,

My fiancé had an accident two years ago and damaged his back while lifting a patient onto the operating table, since then he has lost his job and has been on invalidity benefit (he is in constant pain with his back and leg).

His only hobby is his Atari ST computer which takes his mind off the pain, but as he does not work he cannot afford many games. It would be a lovely surprise for him if you could send him some software which would ease his pain.

Miss V.E. Allport,
Rossendale,
Lancashire.

SARGE SAY: A touching case indeed, but unfortunately not one that I can help out with. If I went around giving software to everyone who was careless when lifting patients, then hospital porters all over Britain would be doing just that. Sorry V.E., but your fiancé should have been more careful.

Dear Sgt. Software,

I am an Amiga 500 owner and yesterday had a catastrophe. My cat found the circular saw in the garage and like any normal cat he was curious. The little rascal plugged the machine in and proceeded to mutilate my father with it. Like a fool, my mother ran to see what happened and my cat killed her too. I ran upstairs, grabbed my computer and fled.

The cat eventually calmed down, but not before he burned the house down. I thought that everything would be okay, but then my cat found an old air pistol and went car shooting. Unfortunately the cat was a little too slow though, and one car squashed him into oblivion.

I am now sitting here all alone in my tent, with just my Amiga and this typewriter. Oh no! The tent has just ripped. Oh well, I'll have a game of *Kick Off 2* (my fave game). Oh no! The disk has snapped.

Please can you help?

Adam Marshall,
Stainton,
Cumbria.

SARGE SAYS: It's good to see that even in a time of crisis, Adam kept a clear head and was able to rescue his computer before the house was destroyed (it's a pity his mother and father didn't show the same initiative). To reward this truly unfortunate soul, I'm sending £100 worth of software – but only when we find the exact location of the tent.

If you think that you or someone you know deserves software help, write to Sergeant Software, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. The Sarge reads every letter that he receives – however, due to the size of his charitable workload, he doesn't have time to enter into personal correspondence.

BE HEARD!

WRITE TO THE EDITOR with your views and queries and you could win £100 of software and an exclusive *The One* T-Shirt. If there's something that's bugging you, about The One, software, or life in general, or there's anything you want to know, whether it's about a release, tips or a technical problem, or even if you just want to reminisce, then don't hesitate to drop us a line. If you don't want your letter printed, please state very clearly NOT FOR PUBLICATION.

Each month we pick out the most entertaining, thought-provoking or opinionated letter. We receive hundreds of letters and read everything we get, but unfortunately there's not space to print them all. This page represents a choice selection of the latest.

SEND ALL YOUR views and queries to...

LETTERS
The One
Priory Court
30-32 Farringdon Lane
LONDON
EC1R 3AU

OR FAX YOUR views and queries on...

(071) 490 1094

AND DON'T FORGET to include your full address, T-Shirt size and machine format!

TOP TEN

United Kingdom AMIGA

1	▲	**ROBOCOP 2** Ocean
2	▲	**FANTASY WORLD DIZZY** Code Masters
3	▲	**TREASURE ISLAND DIZZY** Code Masters
4	▼	**POWERMONGER** Electronic Arts
5	▲	**SCI: CHASE HQ II** Ocean
6	▼	**TEENAGE MUTANT HERO TURTLES** Image Works
7	▲	**HOLLYWOOD COLLECTION** Ocean
8	NE	**FAST FOOD** Code Masters
9	NE	**HONG KONG PHOOEY** Hi-Teck Software
10	▼	**F-19 STEALTH FIGHTER** Micropose

Compiled by Gallup

GET THE POWER

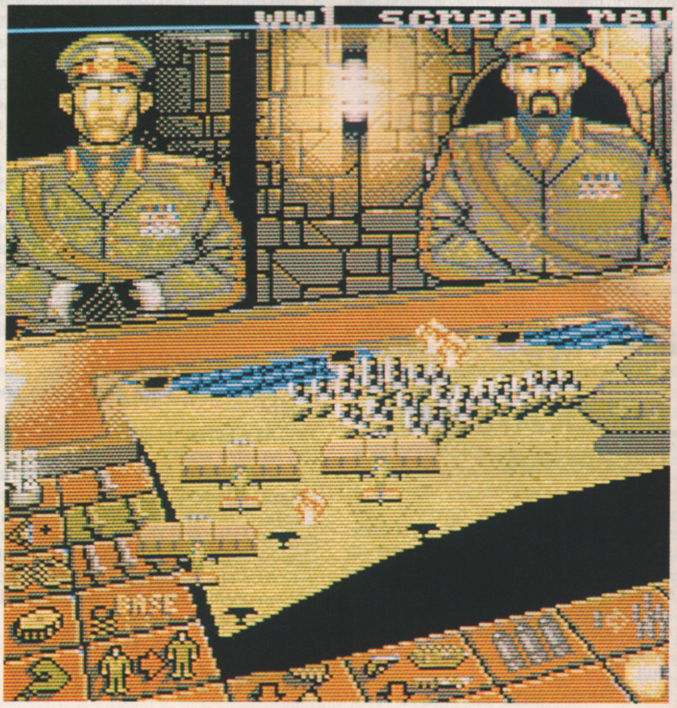
THE FIRST data disk for *Powermonger* will feature a World War I scenario, but – thanks to some clever programming – it won't just be a new set of graphics and landscapes, but a completely new game.

Bullfrog originally designed Powermonger so that it could be very flexible in its use of data disks: not only can new data be loaded for use with the existing code, but new program modules can be created as well.

This first scenario is based – unsurprisingly – in Europe, with the player controlling the British army, but beyond that there is no attempt at historical accuracy. New vehicles include planes that can be instructed to strafe or bomb villages, or even pinpoint one man to shoot, and tanks that can fire single artillery shells, or move off in platoons.

Once again, there's an opportunity to progress by mixing weapons together to form new types. For instance, a sword might be attached to a rifle to form a bayonet. Other weapons to be found include a Gattling gun, which fires 20 bullets at once in a wide arc. The computer intelligence has also been modified, so that computer controlled players know how to make maximum use of the new items.

The populations of villages and towns can be made to construct defences by digging trenches and using barrage balloons. It's also necessary to manage the industrial complex and the supply routes maintaining your forces. Food is ignored as a variable, but it is essential that constant supplies of fuel and ammo are received at the front line.



THE WAR TO END all wars – *Powermonger*.

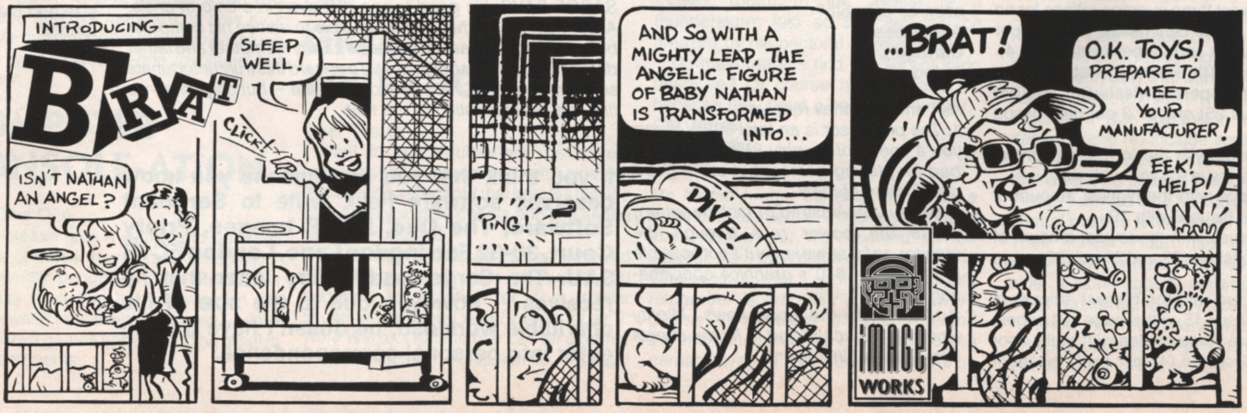
A new information requester appears at the start of each level giving details on which towns produce fuel and which produce ammo, so that you can decide which to capture.

Bullfrog has continued to play Powermonger, and as a result has adjusted the gameplay slightly in this data disk. This scenario is faster and more orientated towards action. It is very different to the original game, being far more of a wargame, and visually it looks worlds apart.

Depending on how well this data disk does, Bullfrog has plans for others. In the pipeline are the American Civil War, a feudal Japanese scenario and a fantasy-based game. All of them will be very different. In the fantasy scenario for instance, you will be able to use magic, new spells can be created by mixing existing ones, and each of the different races, like Elves, Gnomes, and Thieves, will have different character traits.

Hopefully, by the time any of these see the light of day PC owners will have been treated to the delights of the original Powermonger.

Product: Powermonger – World War I Scenario Disk
From: Electronic Arts
Call: 0753 49442
Price: TBA


INTRODUCING –
BRAT
SLEEP WELL!
CLICK!
ISN'T NATHAN AN ANGEL?
PING!
AND SO WITH A MIGHTY LEAP, THE ANGELIC FIGURE OF BABY NATHAN IS TRANSFORMED INTO...
DIVE!
...BRAT!
O.K. TOYS! PREPARE TO MEET YOUR MANUFACTURER!
EEK! HELP!
IMAGE WORKS

THE REAL ADVENTURES OF BRAT, THE ANTI CUTE, ARE AVAILABLE SOON FROM IMAGE WORKS ON AMIGA AND ST.

Spirit of Excalibur

Spirit of Excalibur

A blend of fantasy role-playing, adventure and combat simulation set in a richly detailed world of mountains and rivers, villages and cities, castles and ruins of Medieval England.

Knights and lords, wizards and clerics of the court of Camelot are yours to befriend and command. Interact with peasants, warriors, maidens, nobles and bandits improving their abilities and skills as you go.

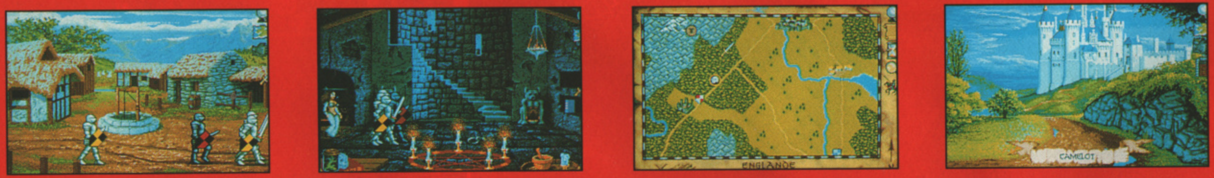
features:

- * More than 2.5 megabytes of dazzling graphics
- * Powerfully orchestrated sound-track
- * 16 screen scrolling map of Arthurian Britain
- * Zoom from map level down to individual towns and cities
- * Hundreds of hours of play-time
- * PC version supports Roland MT-32, Covox, Adlib and CMS sound boards

A KNIGHT TO REMEMBER

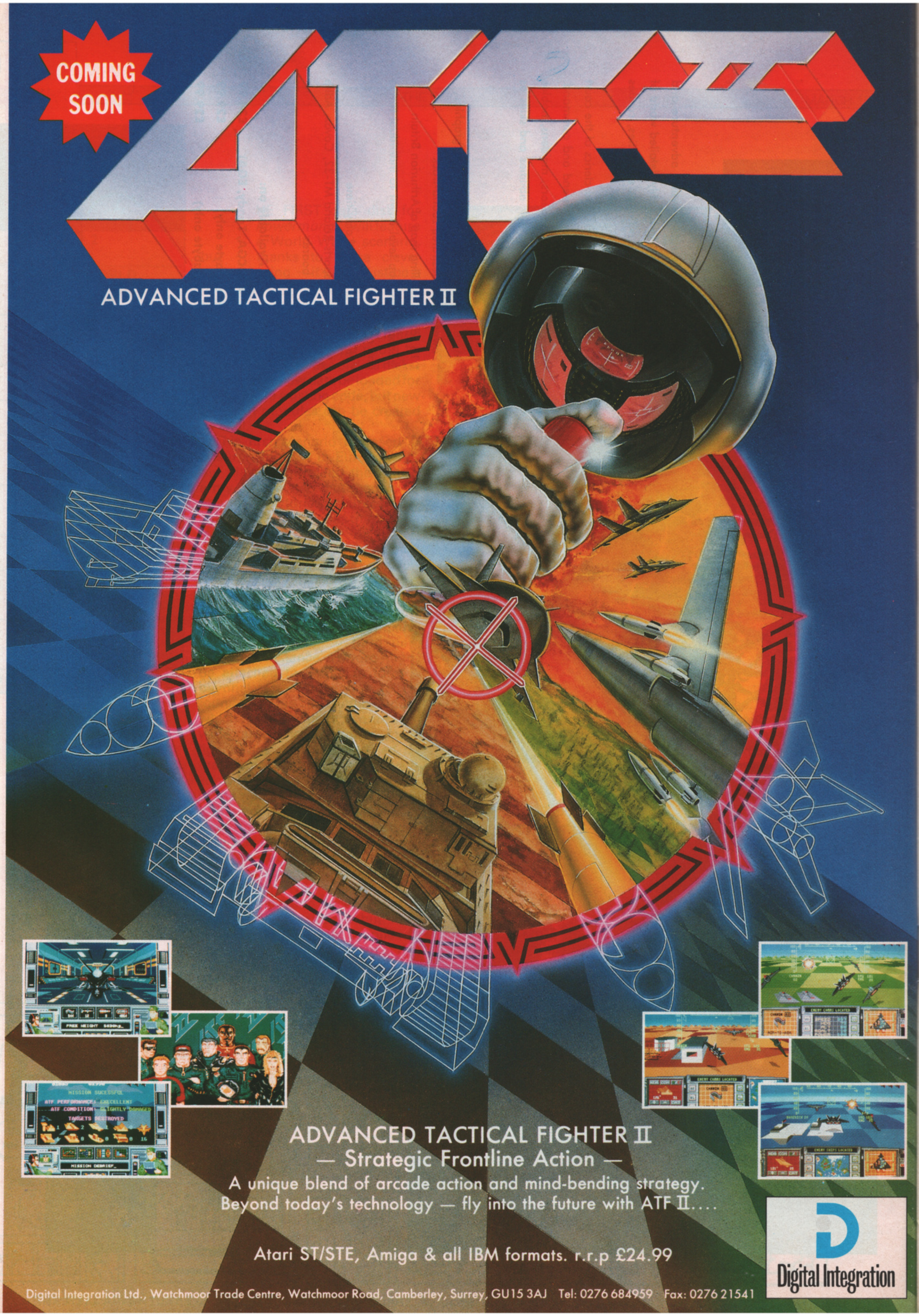
Available on:

IBM PC (VGA, MCGA, Tandy, EGA)	**£34.99**
Amiga (1 megabyte only)	**£29.99**
Atari ST (1 megabyte only)	**£29.99**



IBM PC VGA SCREEN SHOTS SHOWN

Virgin GAMES CONCEPTS IMMACULATE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ATF II
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Digital Integration

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Digital Integration Ltd., Watchmoor Trade Centre, Watchmoor Road, Camberley, Surrey, GU15 3AJ Tel: 0276 684959 Fax: 0276 21541

MAGNETIC ATTRACTION

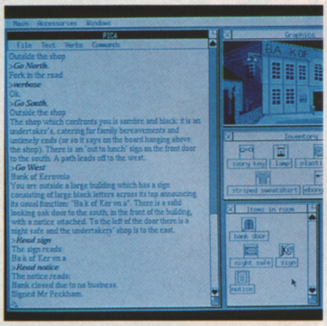
THE UK'S PREMIER adventure developer, Magnetic Scrolls, has taken a leaf out of Sierra's book by re-releasing enhanced versions of some of its superb text and graphic adventures – *Fish*, *Corruption* and *Guild Of Thieves* – in a single compilation package.

The advanced *Windows* system that was used in the well-received *Wonderland* has been applied to the programs: all three will now boast more graphics and animation as well as on-line help.

In addition to the games, the package will also contain a Fish identification chart, an audio tape with conversational clues for Corruption, a day planner for Corruption, a new cut-away map of Guild of Thieves and a huge manual.

The pack will appear initially on the PC in March, with ST and Amiga versions following in Early April.

Product: Magnetic Scrolls Compilation Pack
From: Virgin Games
Call: 071 727 8070
Price: £29.99 (PC)


Main Accessories Windows
PIC4
File Text Verbs Commands
Graphics
BA K OF
Inventory
ivory key
lamp
plasti
striped sweatshirt
ebony
Items in room
bank door
night safe
sign
notice

```
Outside the shop
>Go North.
Fork in the road
>verbose
Ok.
>Go South.
Outside the shop
The shop which confronts you is sombre and black: it is an
undertaker's, catering for family bereavements and
untimely ends (or so it says on the board hanging above
the shop). There is an 'out to lunch' sign on the front door
to the south. A path leads off to the west.
>Go West
Bank of Kerovnia
You are outside a large building which has a sign
consisting of large black letters across its top announcing
its usual function: "Ba k of Ker vn a". There is a solid
looking oak door to the south, in the front of the building,
with a notice attached. To the left of the door there is a
night safe and the undertakers' shop is to the east.
>Read sign
The sign reads:
Ba k of Ker vn a
>Read notice
The notice reads:
Bank closed due to no business.
Signed Mr Peckham.
>
```

MAGNETIC SCROLLS' *Guild Of Thieves*, as seen through new windows.

NEW BUNDLES OF JOY

BUYING HARDWARE add-ons has never been easier, as leading software distributor Leisuresoft has introduced Techno Plus, a range of competitively-priced peripherals for the Amiga, ST, and PC that come packaged with relevant games.

The range includes an Amiga 500 RAM expansion bundled with either *Dungeon Master* or *Kick Off 2* (one Megabyte version) for £49.99 (£59.99 with clock). Alternatively, you could have the same package with *Dragon's Lair* or three Cinemaware games for £59.99 (£69.99 with clock).

Amiga external disk drives are bundled with *Shadow Of The Beast*, *RVF*, *Battle Squadron*, or *Kick Off* for just £89.99, while an ST drive comes with *Corporation* or Kick Off 2 for £79.99.

A high-quality Logitech mouse for ST or Amiga is bundled with *Captive* for £34.99, with an PC version to follow soon for £39.99. Also available in the range are blank disk packs and sound systems.

In the near future, Leisuresoft plans to introduce Starter Packs containing a dust cover, mouse mat, disks, and head cleaner and special bundles with printers and monitors. Also forthcoming is a special pack containing four joysticks, a four-player adaptor, and a copy of *TV Sports: Basketball* for the Amiga.

All of these bundles are available from good retail outlets, but should you have difficulty you can contact Leisuresoft directly on 0604 768711.

TECNO PLUS
EXTERNAL 3½" DISK DRIVE FOR ATARI ST SERIES COMPUTERS
TP720
SPECIAL PACKAGE INCLUDES THESE TWO BRILLIANT GAMES
CORPORATION
TECNO MOUSE PLUS
AmiRAM 1000
Without Clock
CINEMAWARE SPECIAL PACK INCLUDES THREE GREAT TITLES — RETAIL VALUE OVER £70.00!
10 DISKS SONY BULK

BUYING HARD becomes easy with Techno Plus.

TOP TEN

United Kingdom ATARI ST

1	▲	**LOTUS TURBO CHALLENGE** Gremlin Graphics
2	▶	**POWERMONGER** Electronic Arts
3	▲	**FANTASY WORLD DIZZY** Code Masters
4	▲	**GOLDEN AXE** Virgin Games
5	▼	**TEENAGE MUTANT HERO TURTLES** Image Works
6	▼	**SPEEDBALL 2** Image Works
7	NE	**FAST FOOD** Code Masters
8	NE	**STEVE DAVIS WORLD SNOOKER** CDS
9	NE	**TREASURE ISLAND DIZZY** Code Masters
10	NE	**GAZZA 2** Empire

Compiled by Gallup

SILENT, INVINCIBLE, INVISIBLE . . .

The 38th British International Toy and Hobby Fair at Earl's Court featured – wait for it – more than 50,000 different toys from over 460 exhibitors! Gordon Houghton selected some of his favourites.

TOYS ARE NO LONGER child's play. These days 162 million of the things are bought each year in Britain alone - most of them going to children under 10 years old. In 1990, the total cost of providing those three-foot human beings with toys, models and games actually topped £1.1 billion.

This hyped handiwork is geared to all tastes, encompassing the unusual (a Madame Tussauds board game), the tediously familiar (an all-new range of Turtles accessories) and the up-to-date (Saddam Hussein and George Bush rubber masks).

One piece of good news is that amongst the latest batch of goodies for kiddies are the first 'green games'. One notable offering is John Adams Toys' Pollution Patrol, a range of science projects which allows kids of all ages to test for acid rain and clean water.

Just as topical (but more traditional), the toppling of the Berlin Wall has brought a myriad of wooden wonders from the good-old GDR. And just as traditional (but not quite so topical), are two new harbour sets from Lego, ideal for budding builders with a nautical bent - these kits even feature a speedboat for smugglers and a coastguard patrol boat.

● The tallest Lego Tower ever was constructed in the forecourt of Waterloo station in 1985: it was 15.01m (49ft) high.

The bad news is that the Subbuteo people still haven't quite perfected a red-cheeked Gazza figure who can sob or swear at referees. Gazzafans looking for Gazzathrills won't be disappointed though: the jinking Geordie maestro has just donated his Gazzaname to the latest Gazzagame – an LCD footie hand-held from Grandstand.

The most unusual 'toy' to emerge from the massed 50,000 is Bubble Busters. This is, in fact, merely the air-filled plastic pockets you find in packaging, made up into sheets which pop when you stand on them. Fixing them to various shapes and sizes of cardboard has allowed the manufacturers to create a six-foot Jumbo Party Rug and a host of novelties such as banners, crackers, party invitations and place mats.

Whatever next? A game made from sheets of polystyrene that magically squeak when you rub them? Glue that you can stick on your fingers and peel off slowly? Who can wait until 1992 to find out?

WE DELIVER
PIZZA

TO NO ONE'S SURPRISE, the chummy characters with a penchant for pizza cleaned up last year. If their subterranean success continues in 1991, they'll be the most popular toy ever, eclipsing even the *Star Wars* figures of the 1980s. Ensuring that a million children are spoon-fed subaquatic pleasure this year will be a new TV series, a Sewer Dragster, Psycho Cycle, Sewer Playset, Footcruiser, Pizza Thrower, Turtle Copter, Sewer Tubes Assortment, a Double Barrelled Plunger Gun – etc, etc...

BATTERIES N

THE MAMAS & PAPAS Gaucho battery-powered death buggy is aimed at five to ten year-olds, but some may argue its advantages over a Lada. It has two forward gears and one reverse, pedals for the accelerator and brakes, working lights, an ignition key, adjustable mirrors, a glove compartment, safety belts – and even a log book and driving licence! It can speed along at between five and eight kilometres per hour (faster than some 2CVs), runs off two 6V batteries and is made almost entirely of polypropylene.

● The largest Toy Shop in the world is Hamleys, founded in 1760: it has 45,000 square feet of selling space crammed into six floors.

A RECENT IRAQI BROADCAST to the allied troops in the Gulf contained the message: "Your wife is sleeping with Bart Simpson." This same Bart Simpson is also soon to star in his own board game for two to four players aged from 10 to adult. You've probably already heard that Ocean has snapped up at the computer licence, but did you know the cartoon cutie and his family also have to their name a Crayon-by-Numbers set, a card game and a stick 'n' lift adventure set?

● The longest toy in the world is the 'Lots-a-Lots--Legggggggs', a 1,000-legged pink caterpillar which is 76.2m (250ft) long and weighs 300lbs. It was created by the Commonwealth Toy & Novelty Co of New York.

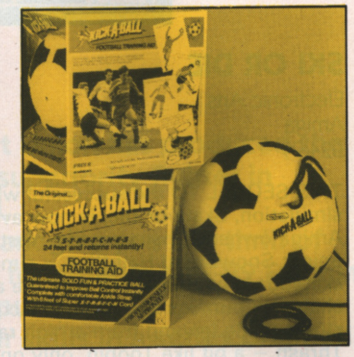
● The most expensive toy soldier ever auctioned was a rare 70mm scale figure of the Colonel-in-Chief of the Welsh Guards. At £1,200 it's worth £17 per millimetre.

● The most expensive toys at auction are usually dolls: in 1989, Sothebys sold an 81 year-old Kammer and Reinhardt bisque character doll for a world record £90,200.

WHAT DID ROLLER SKATES, hula hoops, space hoppers, and skateboards all have in common? If you answered that they were all crazes which swept America and subsequently tidied up here as well, you'd be right. The latest fad is the *Matchbox Moon Shoes* (left). Aimed at kiddies from eight to twelve (not exceeding 120lbs) they allow them to bounce up and down as if they had a couple of trampolines strapped to their feet. And for £34.99 a pair, even Neil Armstrong might like to revive a few old memories.

IT COULD BE to the '90s what flares, wedges and kipper ties were to the '70s – but right now Karaoke is king. It's springing up in pubs, clubs and assorted shrubs across the land. The appropriately named Singing Machine Company has decided that for those of you who want to warble amongst familiars, a Personal Karaoke Machine (above) is just the thing. For £325 it converts hi-fi, TV and video equipment into a fully-fledged video Karaoke system. Singalonga David Soul, croon to Glenn Campbell and swing your pants with Kylie Minogue – and all in front of your parents!

OT INCLUDED



THE TEARS MAY HAVE DRIED on the cheeks of Tottenham Hotspur's Mars Bar Kid, but footie is still spawning toys a-plenty. Billed as a football training aid, Pacer Technology's Kick-a-Ball is essentially a football with a piece of elastic on it, which you tie around your foot and then kick a lot. It has a 'comfortable velcro ankle strap' which expands from six to twenty-four feet at the mere swing of a leg, and which allows you to practice trapping, shooting and goalkeeping with or without a partner. But wait! The ball can also be staked to the ground, allowing several players to take part – all this for just a penny short of £14.

VIRGIN MASTERTRONIC chose the show to officially preview the Sega GameGear, more or less a hand-held version of the Master System: May is the likely release date, and £99 the likely price. Ten games are planned to coincide with the launch: *Pengo, Super Monaco Grand Prix, Wonderboy III* and *Columns* are all certainties, while the rest should include *G-Loc, Shinobi* and *Mickey Mouse*. Not to be outdone, arch-rival Nintendo is planning half a dozen Gameboy releases in the next six months, plus the long-awaited *Super Mario Bros 3* on the Nintendo console in the autumn.

WHAT THE STARS *ARE PLAYING*

PALACE SOFTWARE

Those palatial pranksters claim to have gone 'very high-brow' this month - and to prove it they're playing Legend's *Sorcerers Get All The Girls* (an imported American adventure) almost to a man. Written by ex-Infocom storyteller Steve Meretsky, it has all the qualities of the now-defunct company's earlier works and the boys are, in their own immortal phrase 'great fans'.

GRAFTGOLD

"Technically brilliant and immensely playable," is how Andrew Braybrook sums up the lads' current fave games, with *Speedball 2* apparently scoring highest in the rivalry stakes: "We're well impressed with it, especially in two player mode." The *Lemmings* demo that's doing the rounds is also a large filler of time · the boys are all looking forward to getting their hands on the completed version, as well as a finished *Turrican 2*, having played the original until the disk wore out.

THE BITMAP BROS

Amid cries of "We're not biased!", the Bros are spending most of their playing time with *Gods*. "We're just trying to complete the thing," exclaims Eric. Aside from that (and *Super MarioWorld* on Nintendo's Super Famicom machine - those hardware poseurs), their time has been spent away from the computer screen and involved in everyday life: "Just for a change."

SENSIBLE SOFTWARE

Ever-bizarre, those mis-named Sensible boys are going right back in time with the original *Kick Off* (for no apparent reason). Still in a nostalgic vein, they're also running up screen time with *3D Pool* and that management strategy classic, *Rock Star Ate My Hamster*. And the reason for flogging that particular dead horse? "Because it was cheap!" As if we had to ask!

PREDATOR 2™
image WORKS
. . . HE'LL BE IN TOWN SOON WITH A FEW DAYS TO KILL
TM + © 1990, 1991 Twentieth Century Fox Film Corporation. All rights reserved.

TOP TEN

United Kingdom
IBM PC AND COMPATIBLES

1	▲	**TEENAGE MUTANT TURTLES** Image Works
2	NE	**STRIKE FLEET** Electronic Arts
3	▲	**F-19 STEALTH FIGHTER** MicroProse
4	▼	**COLOSSUS CHESS X** CDS
5	NE	**FUN SCHOOL 2 (Under Six)** Mandarin
6	NE	**FUN SCHOOL 2 (Six to Eight Years)** Mandarin
7	NE	**SUPER SKI CHALLENGE** Players
8	NE	**PIPEMANIA** Empire
9	▼	**THE HITCHHIKERS GUIDE TO THE GALAXY** Infocom
10	▼	**WONDERLAND** Virgin Games

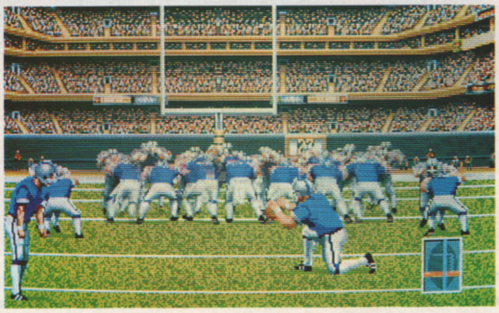
Compiled by Gallup

TOP TEN

One Year Ago
IBM PC and Compatibles

1	**FLIGHT SIMULATOR** Microsoft
2	**CHESSMASTER 2100** Software Toolworks
3	**POPULOUS** Electronic Arts
4	**688 ATTACK SUB** Electronic Arts
5	**INDIANAPOLIS** Electronic Arts
6	**LEISURE SUIT LARRY 3** Sierra On-Line
7	**THE COLONEL'S BEQUEST** Sierra On-Line
8	**BRIDGE PLAYER** Oxford Softworks
9	**KING'S QUEST TRIPLE PACK** Sierra On-Line
10	**HERO'S QUEST** Sierra On-Line

REFLECTING TRENDS



TV: SPORTS FOOTBALL – just one of the classics soon to be available for under a tenner as part of the Mirror Image range.

THE ORIGINAL 16-bit specialist publisher, Mirrorsoft, has launched a new 'retrospective' label. Mirror Image, as the label shall be known, will cover back catalogue games retailing at a price of £9.99.

Titles will start appearing from March and are to include old Mirrorsoft games complimented by products from other publishers.

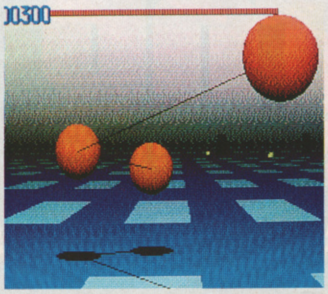
The range of products planned to appear on the label is impressive, including *Speedball*, *Carrier Command, Defender Of The Crown, and TV Sports: Football*. Further games will be released at the rate of two a month.

US GOLD GOES US

US GOLD HAS SIGNED an agreement with Accolade to market its products in North America. Up until now, US Gold games have been marketed in the states by various American publishers on a product-by-product basis, this is the first time that the firm has signed an agreement with a single publisher.

The first four games to be handled under the new agreement will be: *International Soccer*, *Gold of the Aztecs*, *Vaxine*, and *Rotox*.

This is not the first time that the two companies have worked together – US Gold used to distribute products in Europe for Accolade.



Vaxine **– soon to get exposure Stateside with the help of Accolade.**

UPDATES

BARD'S TALE III: THIEF OF FATE

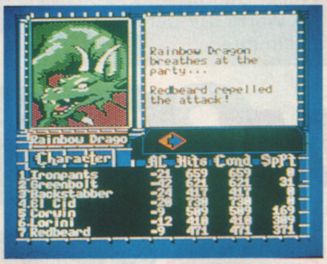
Electronic Arts
March 1991
Amiga £24.99

THE THIRD INCARNATION of this classic RPG finally makes it to the Amiga, complete with more than 100 magic spells, seven kinds of spellcaster (including Chronomancers and Geomancers), automapping and more than 500 monsters (some of which can be used as player characters).

The plot follows on from *The Bard's Tale II*: *The Destiny Knight*: the townsfolk of Skara Brae are celebrating their defeat of the evil Manger when the Mad God Tarjan arrives and gets his revenge by reducing the town to rubble, then threatening the rest of the world.

Your task is to assemble a party of adventurers from up to 13 character classes to tackle Tarjan and his minions through 84 dungeon levels and seven different dimensions.

AN EXAMPLE OF the sort of nasty dungeon denizen that awaits you in Bard's Tale III.



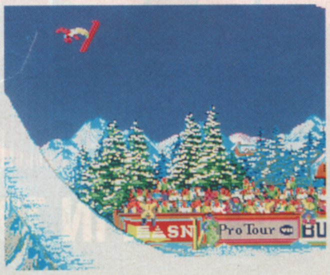
```
Rainbow Dragon
breathes at the
party...

Redbeard repelled
the attack!

Rainbou Drago

Character       AC  Hits Cond SpPt
1 Ironpants    -21  659  659    0
2 Greenbolt    -42  621  621   31
3 Backstabber  -24  417  417    0
4 El Cid       -28  730  730    0
5 Corvin        -9  589  589  169
6 Lorini       -12  410  410  309
7 Redbeard      -9  471  471  371
```

SKI OR DIE

Electronic Arts
Amiga
£24.99

THIS SEQUEL TO the successful whacky sports simulation, Skate or Die, is now available to Amiga owners. There are five frosty events to enjoy: Snowboard Half-Pipe – similar to the skateboard half-pipe, but with the addition of chainsaw bunnies and bumps; Acro Aerials – stunts while leaping from a high ramp; Innertube Thrash – a bit like Toobin, only on ice rather than water; Snowball Blast – An opportunity to pelt kids with snow, while they pelt you back; The Downhill Blitz – shoot down the mountainside doing stunts and jumps while trying to stay 'On The Piste'.

Each of the events can be practiced individually or you can enter the full competition featuring all five. Definitely worth getting, if only for the Rob Hubbard soundtrack and crazy Michael Kosaka graphics.



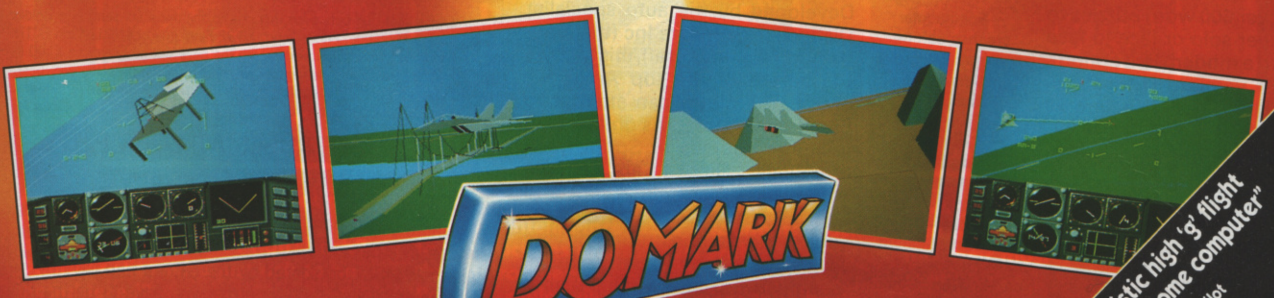
IT'S 'SNOW JOKE' hurtling off the end of that ramp at 40 mph, especially if you land in any position other than an upright one.

MiG-29™
FULCRUM

The Soviet Union has produced the finest air superiority fighter in the World.
Now Domark give you the thrill of flying the formidable MiG-29 Fulcrum on your computer.
Prove your skills in a series of gruelling missions based on real life scenarios.
MiG-29 Fulcrum – the ultimate experience in combat aviation.

ONLY THE MiG-29 FULCRUM SIMULATION OFFERS:

- ☭ Full force aero model
- ☭ Ergonomically optimised controls
- ☭ Actual instruments and avionics
- ☭ Accurate modelling of high g-effects on pilot, including simulated black-outs
- ☭ "Expert-driven" combat systems
- ☭ Unique missions featuring real world scenarios



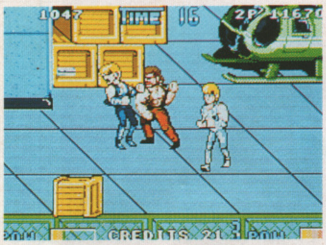
DOMARK

"The most realistic high 'g' flight simulator for the home computer"
John Farley, Test Pilot
(The first European to have flown a MiG-29 Fulcrum)

Programmed by Simis Ltd.
Software, Instructions, Artwork and Packaging ©1990 Domark Software Ltd.
MiG-29 photographs courtesy of John Lake/Osprey Publishing ©1990
Published by Domark Software Ltd., Ferry House, 51-57 Lacy Road, London SW15 1PR. Tel: (081)-780 2224.
Available on: Amiga, Atari ST, IBM PC 3.5" & 5.25". Amiga, Atari ST, IBM PC screenshots.

SHORT STORIES

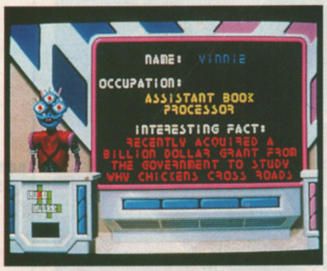
★ Mindscape is planning a game that's greener than The Turtles, having signed up the popular American cartoon character, *Captain Planet* (who's currently attracting more viewers in the states than the terrible terrapins). Captain Planet is the first 'green' superhero, who, with his five helpers, undertakes missions to save the environment. The cartoon will be shown here from April with the game following later in the year.



The Brothers Lee in action in *Double Dragon II* – but who'll play the boys on the big screen?

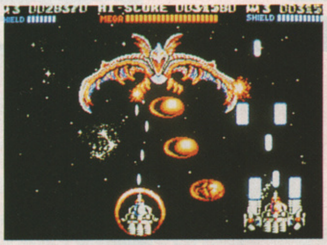
★ Movie stardom beckons for the popular coin-op and computer beat 'em up *Double Dragon*. There's no news as yet as to the casting of Jimmy and Billy Lee, but *Double Dragon – The Movie* is being produced by Imperial entertainment under licence from the copyright owners Tradewest, and shooting is to begin in the Autumn. While computer game characters have been the basis of television programs in the past, this is only the second time that they have starred in a film, the other being the Mario Brothers film currently in production.

★ *Lexi-Cross* is a word puzzle game with a futuristic television setting from Interplay Productions. The show is something like an upmarket version of *Countdown*, with Carol Vordermann replaced by a beautiful droid Robanna. There are over 600 word puzzles to solve in either solo or face to face games (with a modem link option). The initial PC version of Lexi-Cross will be available through Electronic Arts in March at a cost of £29.99.



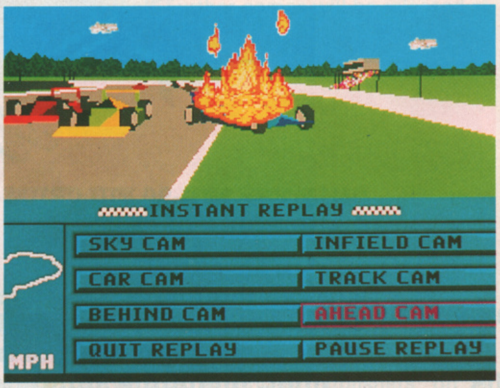
NAME: VINNIE
OCCUPATION: ASSISTANT BOOK PROCESSOR
INTERESTING FACT: RECENTLY ACQUIRED A BILLION DOLLAR GRANT FROM THE GOVERNMENT TO STUDY WHY CHICKENS CROSS ROADS

One thing that's evident from Interplay's *Lexi-Cross* – TV gameshow humour hasn't got any better, even in the 21st Century.



Megaphoenix – classic 70's coin-op action given the 90's treatment by Dinamic.

★ Spanish supremo Dinamic has chosen an April release date for *Megaphoenix*, an updated version of the ancient coin-op *Phoenix*, which features more classic action against the swooping birds and their exploding eggs. However, the original concept has been brought more in line with the latest shoot 'em up trends – for example, a large end of level ship, the Megaphoenix, has been added. Other innovations include more power ups to be collected, a simultaneous two-player mode and a £24.95 price tag.



Reliving the racing legend's pain and humiliation with *Mario Andretti's Racing Challenge* – Spectacular crashes can be reviewed using the action replay feature.

★ Electronic Arts is to complement its excellent *Indianapolis 500* racing simulation with *Mario Andretti's Racing Challenge*. Developed by the auto specialist Distinctive Software Inc (the team behind *Test Drive* et al), this follows the career of the top American driver. The player can attempt to break Mario's records on all of his favourite courses in Sprint Cars, Modifieds, Stock Cars, Sports Prototypes, Formula One, and Championship Cars. However, in addition to demonstrating driving skills the player must manage resources and sponsorship if he is to mirror Andretti's meteoric rise to the top. Mario's Challenge will be available on the PC in March at £29.99 with other versions planned for the future.

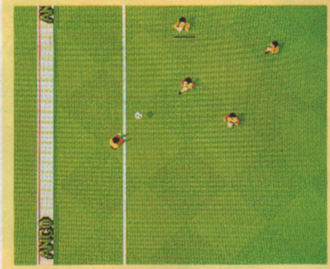
THE GOAL-DEN SHOT

The Kick Off 2 Golden Goal Of The Month

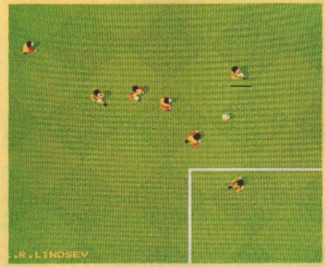
PRESENTED BY THE ONE AND ANCO

ANNOUNCING THE KICK OFF 2 GOLDEN GOAL CHAMPIONSHIPS

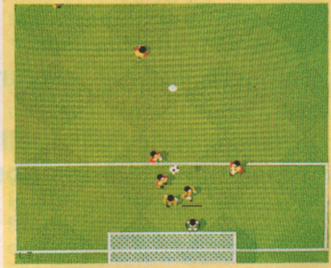
NO MORE shall we dispense good money for superlative goals, no more will one lucky person walk away with £100 worth of software for placing a ball at the back of a net. With a mere eight months before the start of this year's European Computer Entertainment Show, it's time for the playoffs to begin! In the months running up to the biggest gaming event of the year, each Golden Goal winner will earn themselves a place in the exclusive Kick Off Championships to be held on The One's stand, with an incredible prize for the lucky winner. Full details will follow nearer the date but for now, let's have a big hand for the first lucky player to win himself a place, Gary 'Lineker' Neal. Yaaaayyy!!



FROM A rather poor centre, Gary ends up kicking the ball straight into touch. The ball is thrown in and an opposing defender prepares to run upfield with it.



AS THE DEFENDER turns to pass the ball, Gary, quick as a flash, intercepts and darts towards the edge of the box, at a 45-degree angle to the goal.



BEFORE THE defence can reach him – and even before he gets to the penalty area – Gary launches a thunderous ball high into the air. The ball arches over everyone in the box and lands firmly in the corner of the net. The 'keeper can only hang his head in shame.

Do you have a goal that puts even that one to shame? If so, send it to Golden Goals, The One Magazine, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Please note that as from next month the prize will no longer be £200 in cash, but £100 of software. Remember, we only want the best, the very best - anything less just won't do. Please note that if you want your disk returned you must send a suitable SAE.

IGNORE THESE RULES AT YOUR PERIL

FAILURE TO COMPLY with any of these regulations merits instant disqualification.

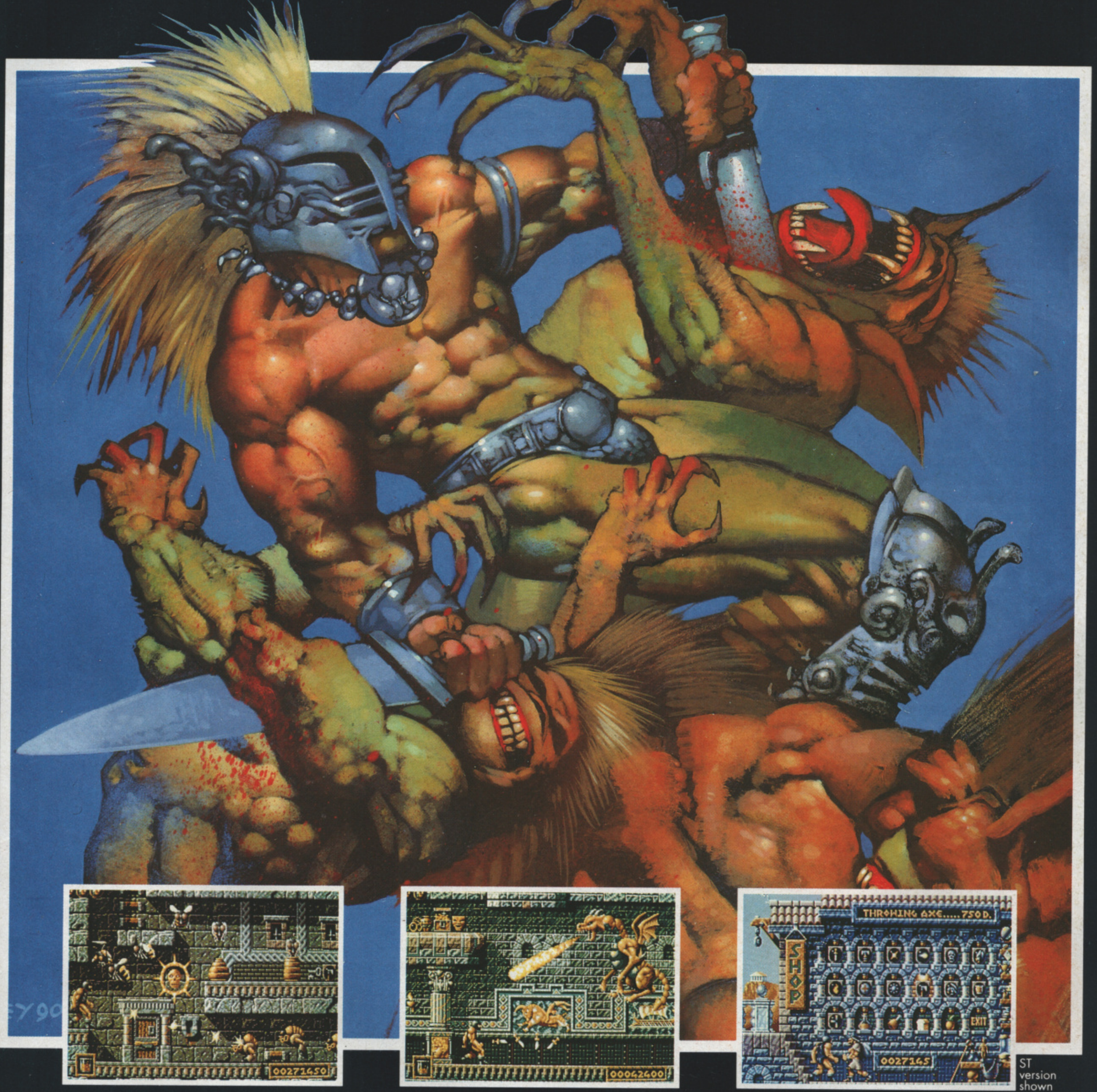
1) No more than THREE (3) goals per disk, and no more than one disk per entrant.

2) All goals MUST be scored by the entrant and NOT by the computer (even in Position play you have to be the one that gets it in the net). We can tell, so don't waste our time.

3) The disk LABEL must contain the following information: the entry's format (Amiga or ST), the entrant's name, address and (if applicable) telephone number. A description of the goals would also be handy, along with what type of pitch they were scored on.

GODS

THE BITMAP BROTHERS



ST version shown

Are you bored of games that pose no real challenge? Mindless adversaries that can't fight back? Dumb nasties who just ask to be slaughtered?
GODS is a complete departure!

Featuring a revolutionary system of artificial intelligence, your opponents react to your actions and interact with the environment.
Perhaps guile will achieve more than brute strength! Your cunning, as well as skill with the fearsome array of weapons at your disposal, are needed equally to overcome the enemy...

Award-winning Bitmap graphics and music by Nation 12 make this their most exciting game ever...

Have you got what it takes to be a GOD?

Amiga, ST, PC

The BITMAP BROTHERS

C1, Metropolitan Wharf, Wapping Wall, London E1 9SS
© 1991 The Bitmap Brothers. Published by Renegade

Renegade

PROJECT
Realms

PUBLISHER
Virgin
Mastertronic

AUTHOR
Graftgold:
Steve Turner
(Design, Coding)
Michael Field
(Graphics)
John Lilley
(Graphics)
David O'Connor
(PC Programming, Sound)
Jason Page
(ST/Amiga Programming, Sound)

INITIATED
June 1990

RELEASE

AMIGA
Autumn 1991

ATARI ST
Autumn 1991

IBM PC AND COMPATIBLES
Autumn 1991

Defence of

Kati Hamza visits Graftgold to find the veteran developer taking up arms in a new kind of strategy game.

A LONG TIME AGO when Graftgold's Steve Turner was just a poor overworked Spectrum programmer, he had the germ of an idea: a strategy game with a simple user interface that offered a complex gameplay challenge at the same time: "I had the design all mapped out, but when I started adding up what I'd need, there was just no way a Spectrum could do it, so I just binned the idea."

Five years on, with a whole host of Graftgold projects including *Paradroid, Rainbow Islands* and *Simulcra* behind him, technology has finally caught Steve up. What seemed impossible with 48K of memory fed by a cassette recorder suddenly appeared more plausible when faced with 520K and a disk drive.

In the end, it was a selection of fractal map demos that finally kicked the concept back to life. Steve expands: "We saw them and we thought what kind of a game could we do with these maps? That's when we put the two together."

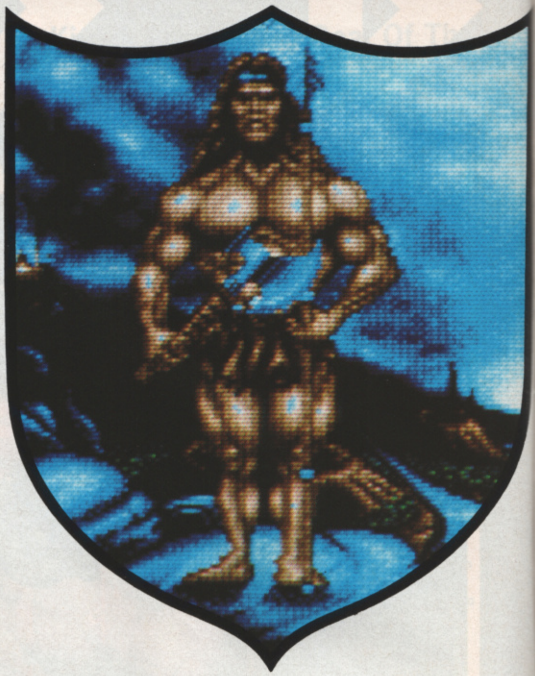
The upshot is a game that centres around cash. You're a king belonging to one of five races (orc, human, dwarf, elf or Amazon) in possession of a certain amount of territory and slavering for more.

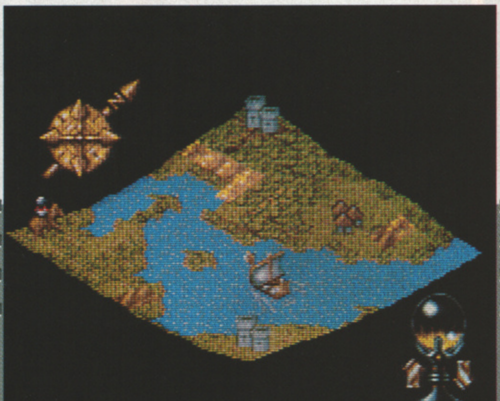
Achieving your aims is a question of tax control. With some clever military manoeuvring and a modicum of financial wheeler dealing, the aim is to construct a spider's web of financial connections designed to fill your gaping treasury. If all goes well, prudent strategy and some deftly applied coercion should make you fat, famous and very, very rich.

Steve, who doubles as Design Co-ordinator and programmer of all the fiddly bits, is the first to admit that this isn't what you'd call the most original scenario since *Pong*: "It's been done before, but those games have tended to be either pure strategy, or strategy games with a couple of arcade sheets thrown in, which doesn't work very well. What we've tried to is make the strategy game come alive with pictures, sounds and movement so that you get the feeling that you're trying to control a real world. Whenever something happens we want to show people."

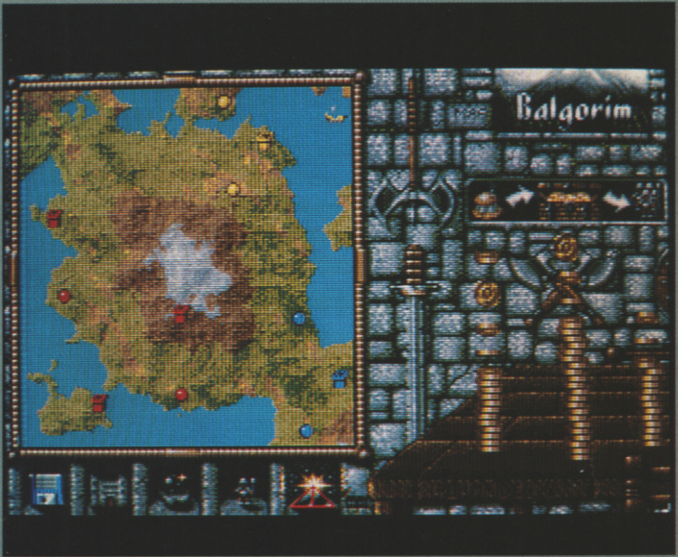
The result is a veritable orgy of graphical integration. The map system at the heart of the display is entirely fractal-based. From the main map it's possible to zoom into a variety of smaller maps which geographically resemble the original.

In battle, this landscape isn't just for show, the 3D actually influences the course of the

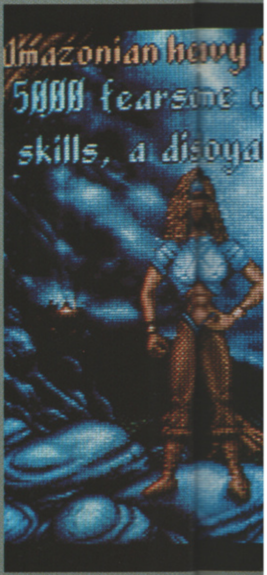




THE MAIN WORK screen scrolls in glorious fractal 3D at around 12 cycles. It's here that you perform your day-to-day duties and gain in-depth information on units and cities. This is where the resemblance to *Powermonger* is at its most obvious, although Steve is quick to point out that this is only superficial: "Powermonger runs fast when you've hardly got any map on the screen. When there are lots of polygons it slows down to an absolute crawl. We've gone for speed of update rather than zoom in and twist ability so that you can scroll around the map at a decent frame rate and get response from the icons. It feels more arcadey, less stodgy."



THE MAIN MAP screen provides an overall world view. A single click on the relevant icon (the graphics haven't been completed yet) shows the distribution of army units, cities and tax links. Note that in keeping with Steve's stringent principles of on-screen economy, all the information you need on your financial affairs is displayed in three piles of coins. These show incoming tax, outgoing expenses, and the amount currently in your treasury.



IN THE SPIRIT of graphical integration, clicking on individual army units brings up a detailed illustration of exactly the race and type of soldier you're dealing with. With a couple of extra clicks you can re-equip this Amazon entirely, transform her into a heavily-armoured infantryperson or give her a horse and promote her to the cavalry. Weapons are always available as long as you have the cash, so it's entirely up to you whether you build up a small company of elite troops with excellent weapons or make do with a larger, more ramshackle bunch.

the Realm

conflict. If you're up the hill and charging downwards you'll have the advantage over the people coming up. In a large-scale confrontation it's possible to focus on specific units and change their formation or move them around accordingly.

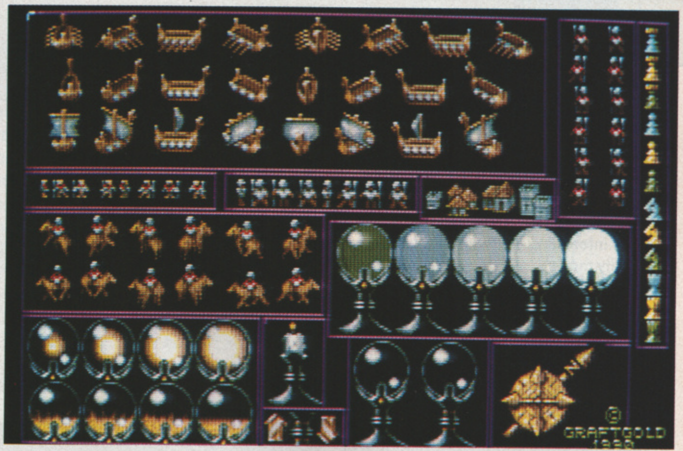
"Inevitably, the obvious comparison is with *Powermonger*, but I think we've gone quite a long way towards a better solution than that," enthuses Steve. "The point is that everything is relevant. If you want to look at a city you get a proper picture rather than just a few words." From this picture, the player can tell whether the city is large or small and there's specific text to indicate the mood of the people - whether they're hungry, ecstatic or depressed.

According to Graftgold, the best strategy games are like Chess: it doesn't take long to grasp the rules, but you can spend a lifetime learning how to use them. Right from the start the aim was to front a complex word model with a simple user interface. "There's no need to worry about how to do things - you can just concentrate on deciding what to do."

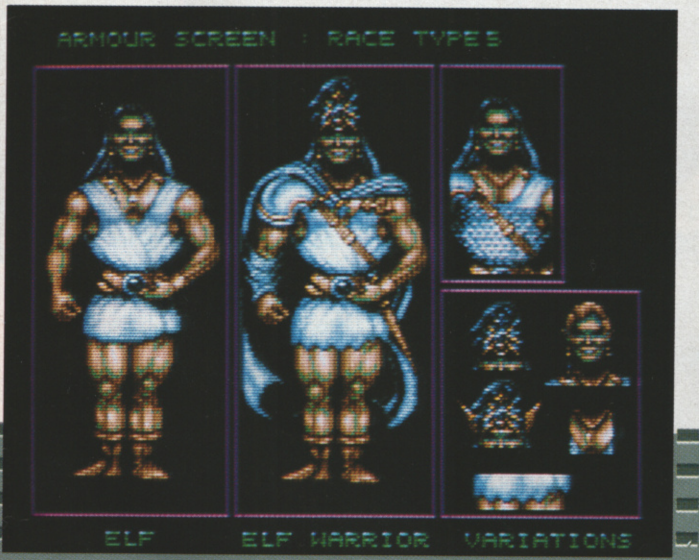
A large chunk of development time so far has gone into whittling the icons down to a minimum. Wherever possible, the obvious should always work; if you want to move your troops around, for example, you simply click once on the men you want to move, once on the place you want them to move to, and they'll automatically negotiate the landscape to get there.

The world model has been designed to tutor the player: it continues evolving whether or not you participate in its history and displays a series of prompts and messages designed to spur you into action. This has obvious advantages for beginners - for a crash course in how things work, just sit back, relax and learn as the action unfolds.

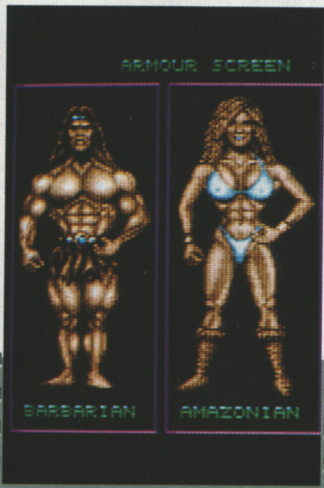
Beneath this deceptively simple surface



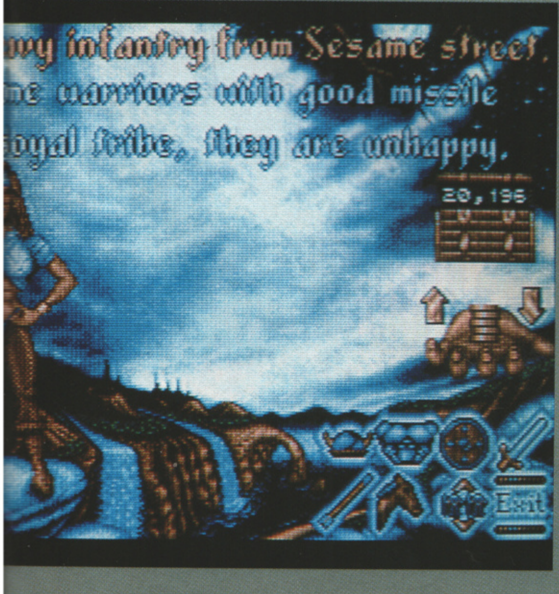
SO FAR *Realms* uses around 200 different sprites, ranging from giant unit illustrations through to the tiny animated soldiers shown here. Steve is determined to keep in as much animation as possible, including a spectacular five-frame waterfall - however, if memory pressures demand, the more peripheral effects will have to go.



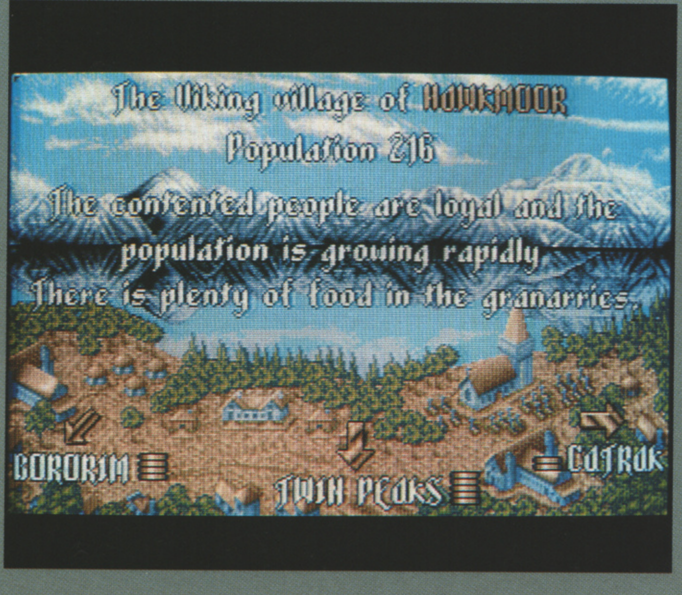
EACH OF THE FIVE races is divided into a number of sub-species (good and bad elves, for example) and has different fighting abilities, especially when it comes to using weapons. A heavily-armoured man can see off light orcish infantry fairly smartish, but an elf with a bow is almost unbeatable.



HUGE FIGURES like this are vital for atmosphere but heavy on memory. Before compression, they notch up a massive 55k.



vy infantry from Sesame street,
ne warriors with good missile
oyal tribe, they are unhappy.



The Viking village of HAWKMOOR
Population 216
The contented people are loyal and the
population is growing rapidly
There is plenty of food in the granarries.

ALTHOUGH EVENTS have a tendency to evolve independently, even at the outermost reaches of your empire, it's vital to keep abreast of exactly what is going on. For now Hawkmoor seems fairly peaceful: if you sent a party of troops here they'd be given a friendly reception, have a good time, and boost morale. If, however, the people were hostile or in alliance with somebody else, your soldiers would automatically lay siege and block off any relevant supply routes.

lurks a complex and highly structured game, every part of which has been painstakingly worked out for maximum potential. Steve adapted the map editor used to plot patrol points in Simulcra to position cities and build up interdependent structures by hand: "This isn't going to be the kind of game that has six million random starting points, because I'm trying to create a really interesting world to fight for."

The city models take account of a variety of different factors whenever a financial decision is made. Nothing is as straightforward as it seems, even if you start with the biggest empire on the map: the larger your kingdom, the more prone it is to developing factions which have a tendency to split off.

Whatever you do, it's vital to consider all of the possible consequences of your actions. For example, you might think that to make a city grow, all you need to do is cut its taxes. Just when you think all your problems are over, you're faced with a population explosion, an influx of immigrants encouraged by the thought of easy pickings and incipient famine. "That's one reason why a message feedback system is so vital," explains Steve. "You ignore complaints from your subjects at your peril." Leave them alone too long and they begin to change their allegiance by trading with less bashful emperors.

Perfecting this artificial intelligence is a mind-boggling process that Steve and the team is still trying to get to grips with: "In this kind of game the worst bit is trying to make the computer play so that you feel you're up against a proper player. The problem is that it can't take too much time or memory. It doesn't matter how much time the computer needs to think in a Chess game, but at arcade speed the computer's got to keep thinking in little bits while the game's going on."

It may be tough, but Steve isn't daunted: "Last year we didn't think that the 3D map would be possible at the frame rate we wanted, but we're really pleased with that now." He's confident that come summer he'll be saying exactly the same thing about the AI. "It's already starting to come together."

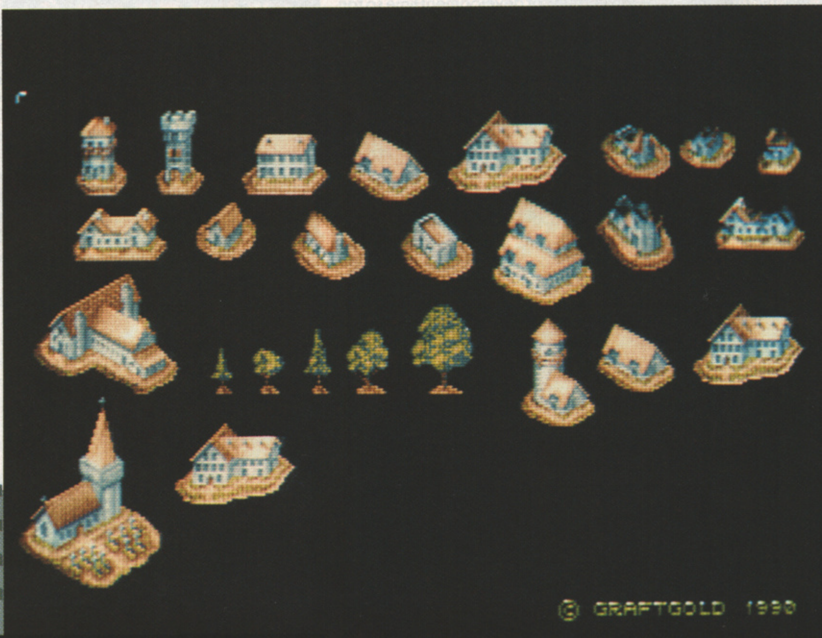
Meanwhile, Graftgold has plenty of other irons in the fire. *Fire And Ice*, an arcade cutesy in the mould of Rainbow Islands, is currently being programmed by the other Graftgold supremo Andrew Braybrook and plans are afoot to convert Paradroid to the PC Engine for NEC.

SOUND

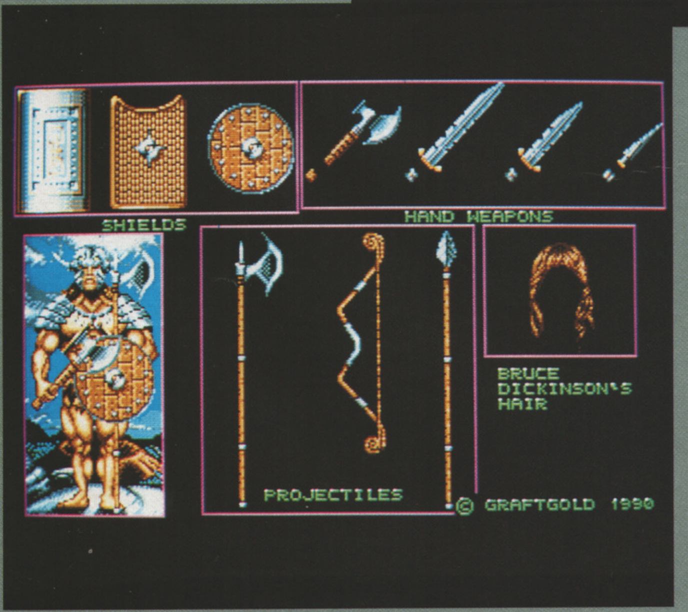
NO DEFINITE SOUND work has begun as yet, but there are plans to specially re-write the in-house generator. Graftgold's resident sound expert, Jason Page, has what are mysteriously described as 'big ideas'. At this stage they encompass between 50 or 60 samples and the concept of orchestrating a variety of different tunes and sound effects into something more like a film score than a tune. The sounds won't be predetermined, instead they'll actually respond to how well you're doing in the game - increasing in volume when things get exciting and easing off when things cool down. The advantage is that you end up with a soundtrack that doesn't repeat itself too often, become tedious, or get on your nerves.

TECHNOPORN

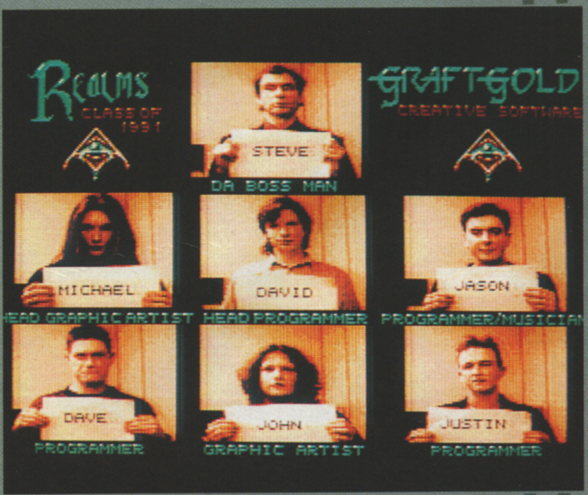
Realms is being developed using PCs running the infamous Vektor Grafix/Realtime development system *Snasm*. It's been split into a number of development modules so that all three versions are actually in progress at once. Different modules are developed on different machines and then converted across. It's too soon to say how much space all of this data is going to take up, but the in-house compressor is definitely going to be called in for the memory-intensive sheet graphics which it can reduce to around 35 per cent. And because everyone at Graftgold hates disk swapping and accessing they'll all be doing their best to keep that to a minimum.



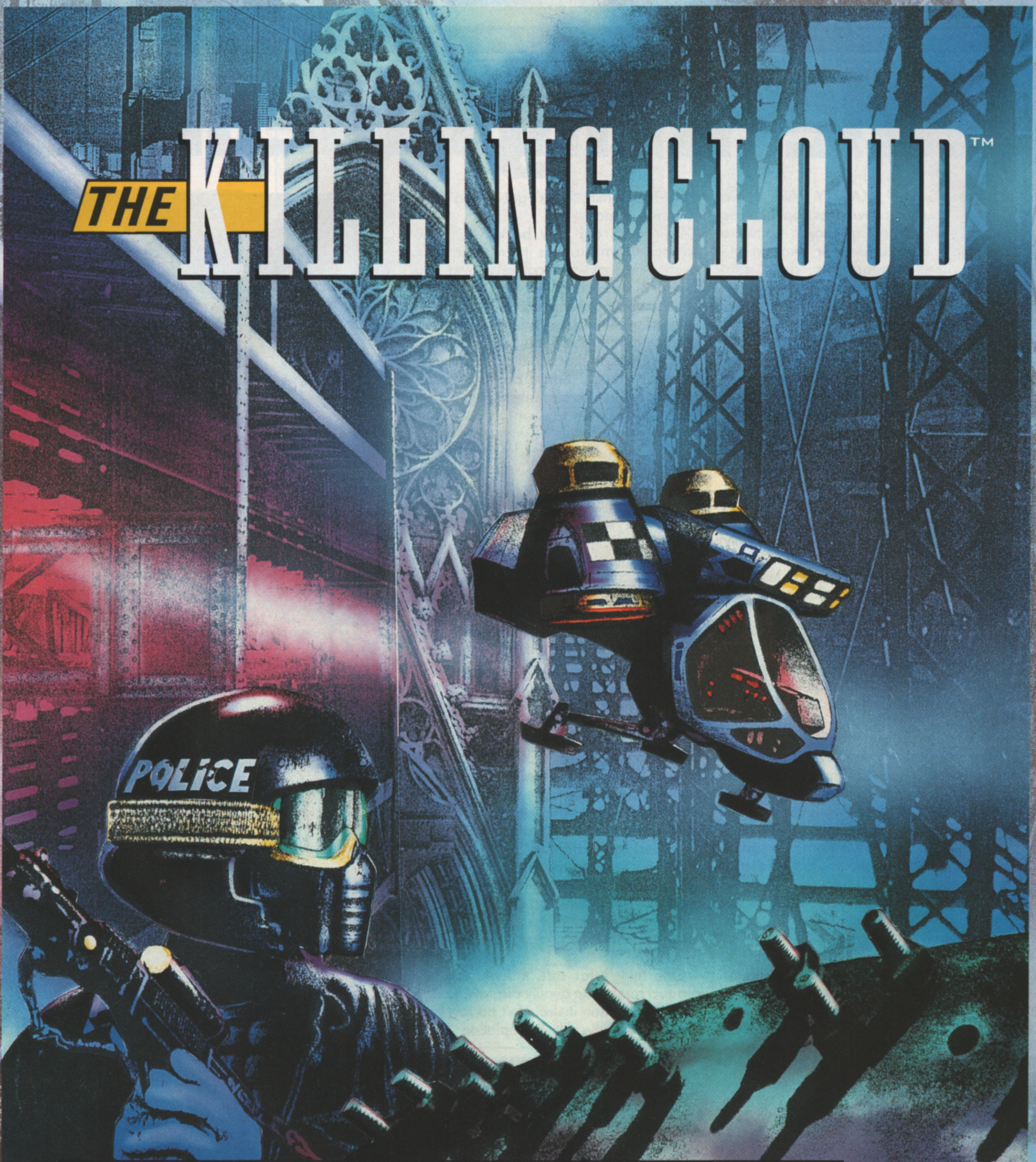
INSTEAD OF USING a standard backdrop to illustrate cities, the graphics (rendered in *Cyberpaint*) can be tailored to illustrate the specific situation of a town: lots of wholesome looking houses if things are going well, more ruins if they're not.



FORGET COMPLEX MENUS and long instruction books. It takes just a few icons to control your empire, but hours to work out exactly how to use them best.

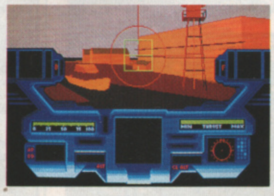


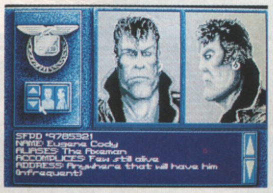
THE GUYS that make it possible. Steve Turner and the rest of the boys with the brains.



JOIN THE SAN FRANCISCO POLICE DEPARTMENT AND UNCOVER THE SINISTER MYSTERY OF THE **KILLING CLOUD**

Screen Shots: Atari ST version




SFPD #9785321
NAME: Eugene Cody
ALIASES: The Axeman
ACCOMPLICES: Few still alive
ADDRESS: Anywhere that will have him (infrequent)

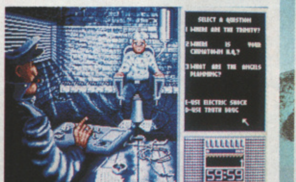

SELECT A QUESTION
1 WHERE ARE THE TRINITY?
2 WHERE IS YOUR CHINATOWN H.Q.?
3 WHAT ARE THE ANGELS PLANNING?
E-USE ELECTRIC SHOCK
D-USE TRUTH DRUG
59:59

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Image Works, Irwin House, 118 Southwark St, London SE1 0SW Tel: 071-928 1454 Fax: 071-583 3494

Image Works

Vektor Grafix Ltd

PROJECT
ELF

PUBLISHER
Ocean

AUTHOR
Nirvana Systems:
Paul Oglesby
(Graphics)
Damian Slee
(Coding)

INITIATED
February 1990

RELEASE
AMIGA
Late March

ATARI ST
Late March

IBM PC AND COMPATIBLES
TBA

Little Things Mean A Lot

Ocean's latest is set in a land of little people – Ciarán Brennan plays Gulliver.

IT'S NOT EXACTLY RARE that a couple of new faces appear in the offices of a major software company, drop a disk or two on the development manager's desk and announce that they've almost finished a game that's good enough for publication.

What is rare – extremely rare in fact – is to find that they're right.

Paul Oglesby and Damian Slee are the duo in question and the game they confidently presented to Ocean contained an early demo of *Elf*, a platform-based blend of action and strategy, held together and spiced up with a healthy dose of good humour.

Collectively known as Nirvana Systems, Paul and Damian have lived in close proximity in Harrogate for longer than either cares to remember. Consequently, their coming together as the latest in a long line of programming duos was less than dramatic. "After we'd both finished University, Paul came around one day and said 'why don't we write a game?'," explains Damian.

So had the pair whiled away their younger days in front of a monitor screen? "No, not really," Paul reflects, "my brother had a BBC and I played a lot of games on that, but nothing much otherwise."

But despite this relative lack of gaming experience, the idea that they should combine their talents in this way doesn't seem so unusual when you learn that Paul studied animation at college, while Damian took computer science, a marriage made in heaven as far as game development is concerned.

And so to the team's first efforts. Elf takes up the story of a diminutive chap called Cornelius who finds himself in the unlikely role of hero when he has to rescue his girlfriend who's been kidnapped by an evil gang. The exact nature of this gang, and why they should be kidnapping girls hasn't been decided as yet, but Damian is keen to point out that the plot isn't simply the same old fare: "It's a pretty well-used storyline really," he admits, "but it's got quite a good twist at the end."

To get his old lady back where she belongs, Cornelius has to negotiate six levels – most of which comprise over 100 screens! The little blighter works his way up from his initial standard weapon through a series of spells and upgrades to eventually become the toughest Imp on the block.

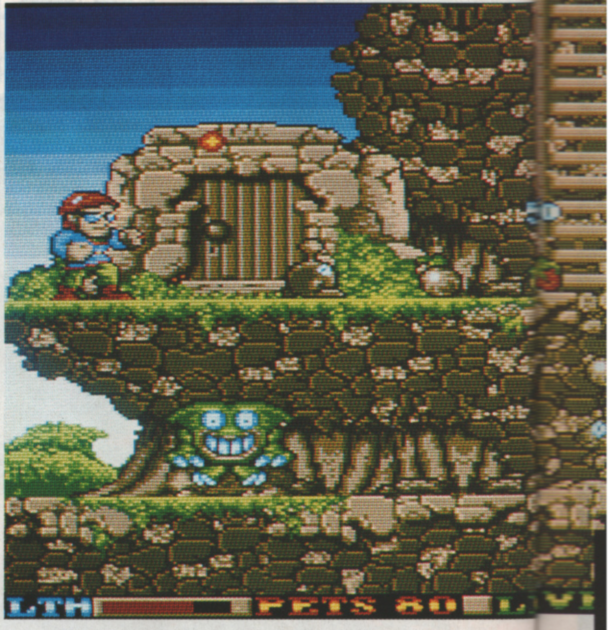
It's not just a matter of massive death and mayhem though. Some of the obelisks which block our hero's path are indestructible, so in addition to shooting just about everything that hops, skips and crawls through this fairy tale land, it's also necessary to work out the best route to get to the end of each section.

Because many of the screens have to be 'solved' as separate puzzles, the boys weren't able to scroll throughout the environment. Instead, the transition from screen to screen is accomplished via some impressive 'burst scrolling' – where play stops momentarily and, rather than simply flicking to the next screen, the whole image quickly scrolls in the appropriate direction and the action starts again in front of another static backdrop (it's not known at this point whether this feature will make it across to the ST version).

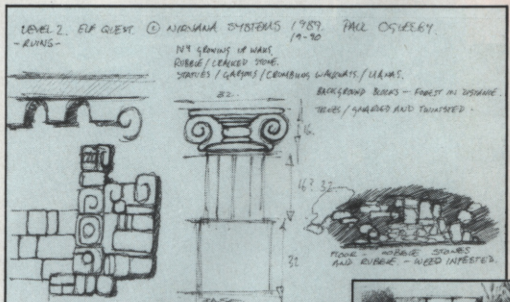
This impressive feature is only one of many that have been incorporated in the program: the way the multi-coloured screen fades to silhouette when Cornelius enters the shop and the 'reflection' of images in shimmering water can only be described as delicious.

So what's next for the men from Nirvana? They're remaining quite tight-lipped about the form that their next game will take, divulging no more than that it will be a space game and that it will probably be published by Ocean.

One thing's for sure though, if future product retains the quality displayed in this initial effort, then it shouldn't be too long before this little Elf is replaced by a developing giant.

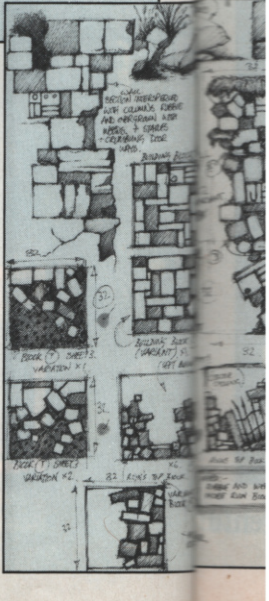


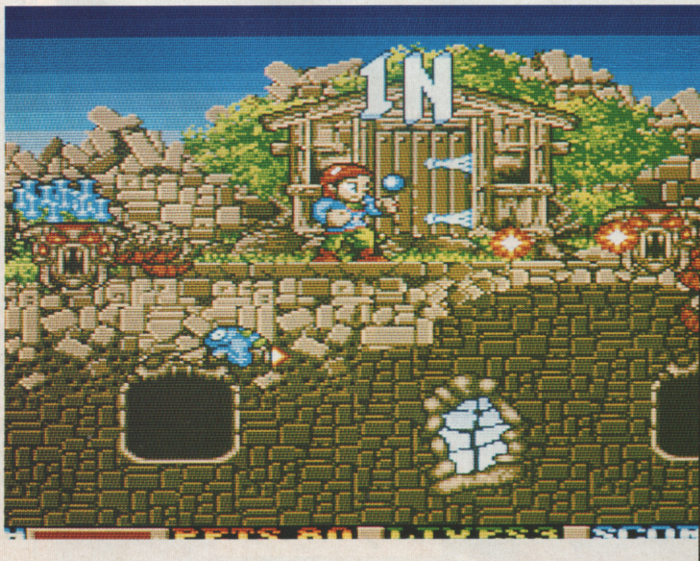
DOORS, LADDERS, cute (and not so cute) wildlife – and Cornelius himself. Elf's environment is nothing if not pretty, but our hero has little chance to take in the sights as things are about to start hitting the fan...

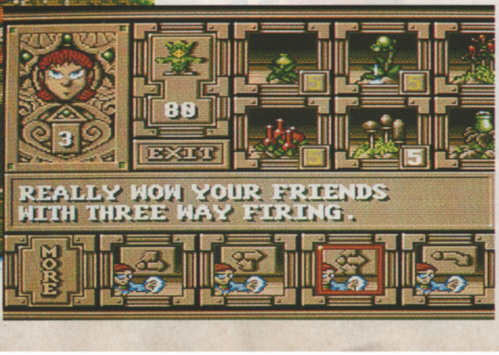

LEVEL 2. ELF QUEST. © NIRVANA SYSTEMS 1989. PAUL OGLESBY
19-90
- RUINS -
IVY GROWING UP WALLS.
RUBBLE / CRACKED STONE.
STATUES / GARGOYLES / CRUMBLING WALKWAYS / LIANAS.
BACKGROUND BLOCKS – FOREST IN DISTANCE.
TREES / GNARLED AND TWISTED -
32.
16.
16? 32
32
BASE
FLOOR – RUBBLE STONES AND RUBBLE. – WEED INFESTED.

OUTSIDE ONE OF THE many shops (left), our hero has just a couple more bad guys to see off before he can pop in for a browse.

ONCE INSIDE (below), you're presented with a list of options: the idea of selecting your own power-ups isn't new by any means, but it's rarely been executed with as much style as you see here. In this little emporium, the idea is to swap the herbs and 'pets' that you've collected along the way for a variety of useful spells.

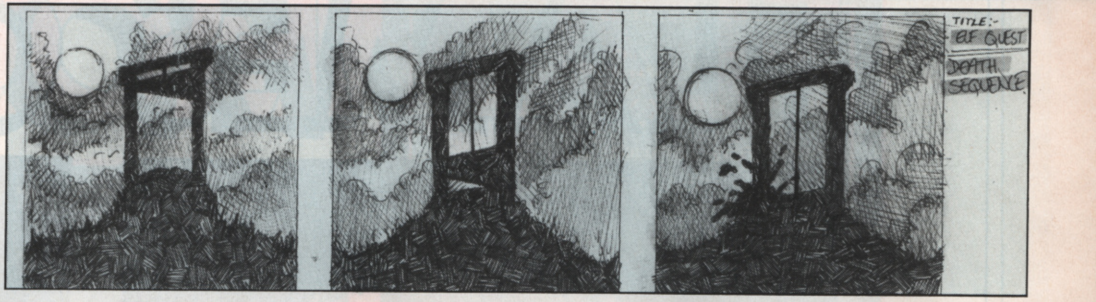


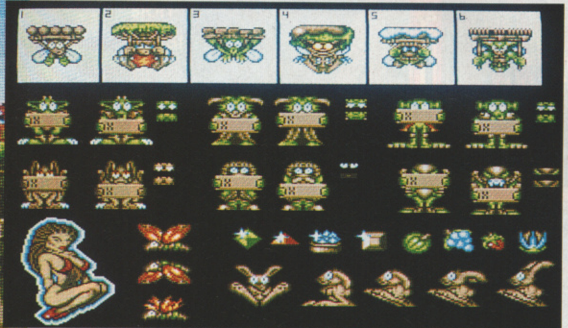




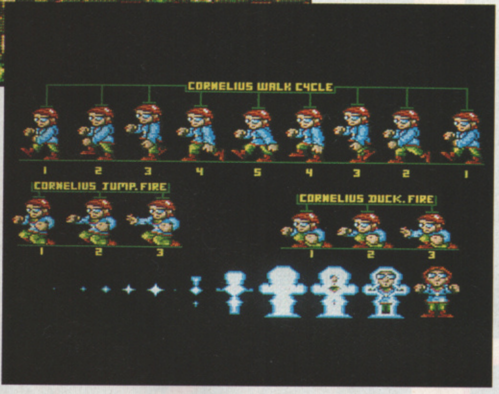
REALLY WOW YOUR FRIENDS WITH THREE WAY FIRING.

ot

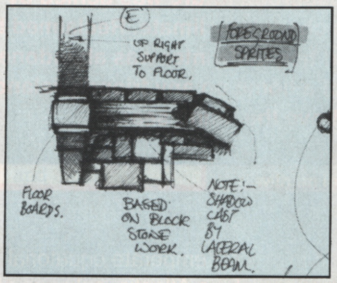

TITLE:- ELF QUEST
DEATH SEQUENCE

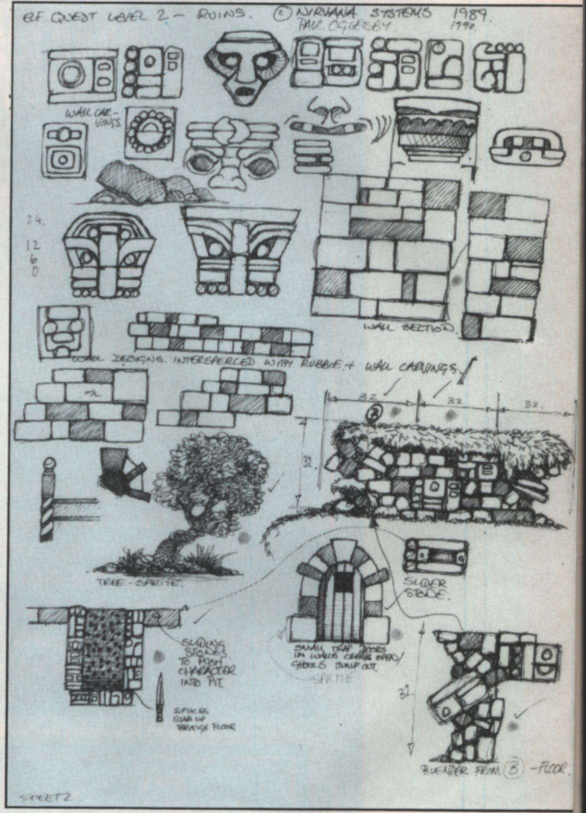


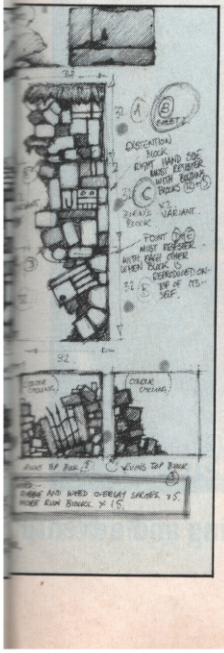
THIS WORLD is really buzzing: the top six panels are animation frames of some of the 'living' floating platforms, while the remainder are some of the less-intimidating inhabitants (check out those nauseating bunnies though – euuugghhh!). It doesn't do too much harm to knock off even the cutest of these sprites, it does however affect your eventual 'niceness' rating, which, in turn, affects which of the two end sequences you see.

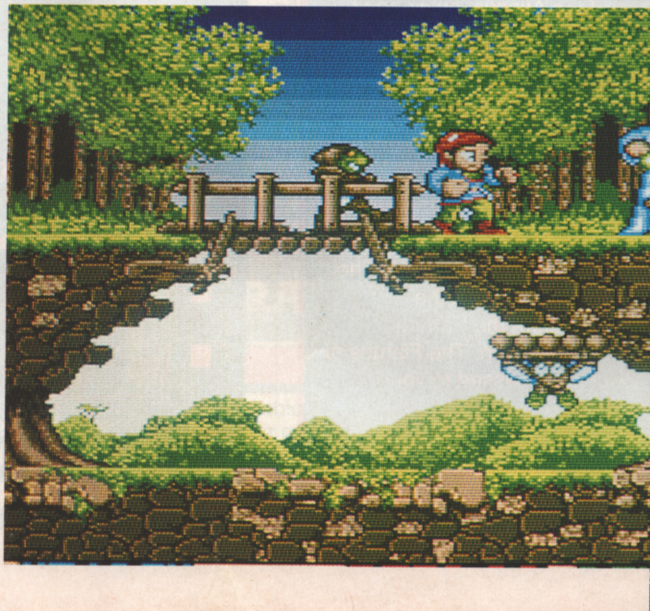

CORNELIUS WALK CYCLE
1 2 3 4 5 4 3 2 1
CORNELIUS JUMP. FIRE
1 2 3
CORNELIUS DUCK. FIRE
1 2 3

OUR HERO is a man of many talents – walking, jumping and ducking are just three of them, as illustrated by these animation frames.


E
UP RIGHT SUPPORT TO FLOOR.
FOREGROUND SPRITES
FLOOR BOARDS.
BASED ON BLOCK STONE WORK.
NOTE:- SHADOW CAST BY LATERAL BEAM.

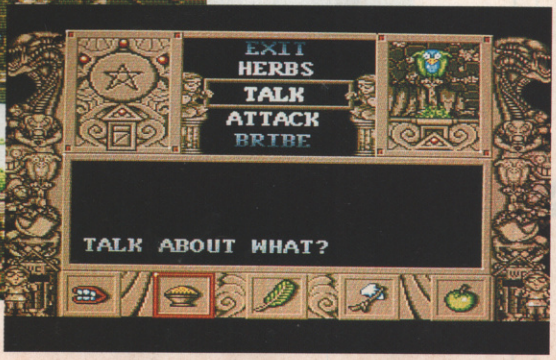

ELF QUEST LEVEL 2 – RUINS. © NIRVANA SYSTEMS 1989. 1990.
PAUL OGLESBY.
WALL CARVINGS.
24.
12
6
0
WALL SECTION.
BLOCK DESIGNS. INTERSPERCED WITH RUBBLE + WALL CARVINGS.
32.
32.
32.
B
32.
TREE – SPRITE.
SLIDER STONE.
SLIDING STONES TO PUSH CHARACTER INTO PIT.
SMALL TRAP DOORS IN WALLS CREAK OPEN/ GHOULS JUMP OUT.
SPRITE
SPIKES STAB UP THROUGH FLOOR
32.
BLENDER FROM B – FLOOR.
STREETZ.


32
32. A
B SHEET 2
EXISTENTION BLOCK
RIGHT HAND SIDE MUST REGISTER WITH BRIDGING BLOCKS
32. C
RUINS BLOCK
X2 VARIANT.
POINT D+E MUST REGISTER WITH EACH OTHER WHEN BLOCK IS REPRODUCED ON TOP OF ITSELF.
32. E
32.
COLOUR CYCLING.
COLOUR CYCLING.
RUINS TOP BLOCK
RUINS TOP BLOCK
RUBBLE AND WEED OVERLAY SPRITES. X5.
MORE RUIN BLOCKS. X 15.



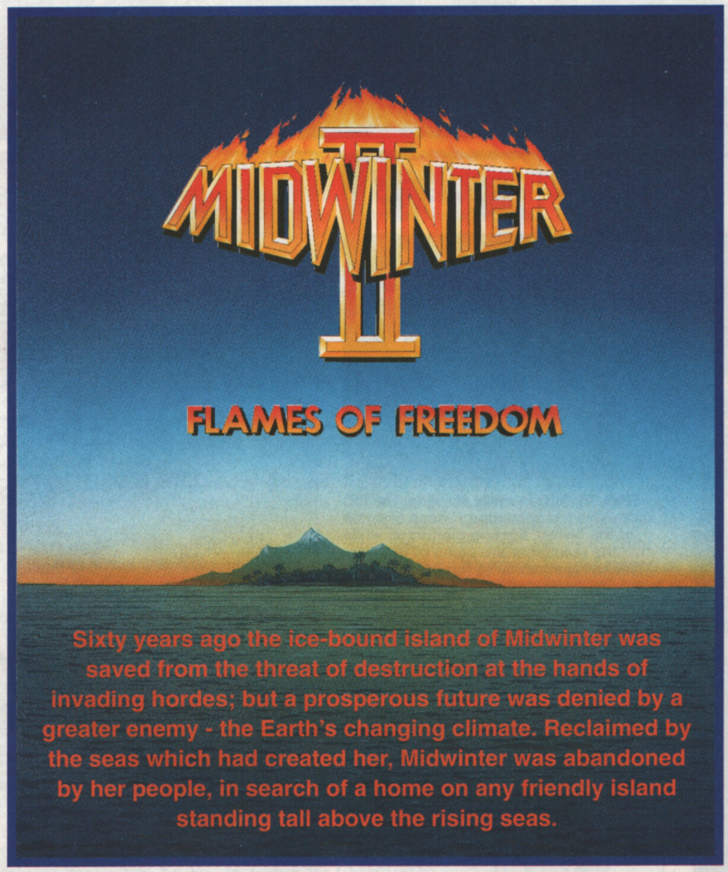
IT'S NOT NECESSARY to destroy everything that moves – in fact, it's sometimes desirable to stop awhile and shoot the breeze with the locals (rather than simply shooting them). This chap on the left, for example, looks like an interesting type...

...IF YOU DO choose to take a break from killing cuties, you'll find yourself at this intricate 'interaction' screen (below). The intricacy and attention to detail doesn't stop at the graphics either – there's some genuinely funny banter to be engaged in... is your wit up to the job?


EXIT
HERBS
TALK
ATTACK
BRIBE

TALK ABOUT WHAT?

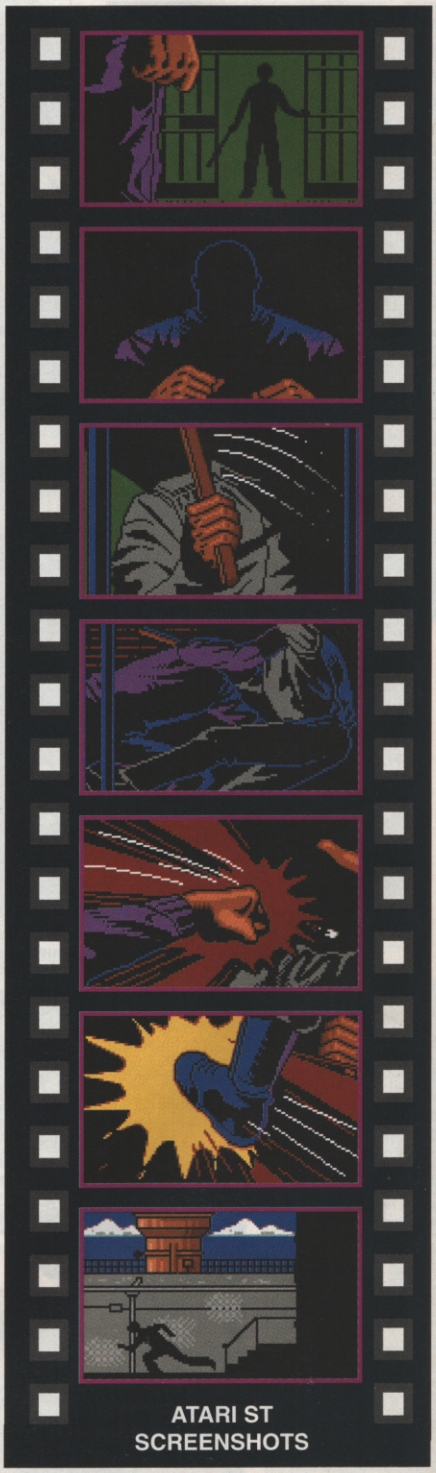
FLAMES OF FR



Sixty years ago the ice-bound island of Midwinter was saved from the threat of destruction at the hands of invading hordes; but a prosperous future was denied by a greater enemy - the Earth's changing climate. Reclaimed by the seas which had created her, Midwinter was abandoned by her people, in search of a home on any friendly island standing tall above the rising seas.

"In the more temperate equatorial reaches of the Atlantic, only one of forty-two islands held out a hand, welcoming the survivors into the Atlantic Federation, a force for peace, prosperity and democracy. But the new home is threatened by the evil Saharan Empire, a mighty military dictatorship based on the African mainland, already enslaving the other island communities, and ultimately intent on conflict with the Federation.

The enslaved islands are home to freedom fighters looking to break free from Saharan domination and join the Federation. The mammoth task facing the Federation is to covertly aid the liberation of as many islands as possible before the Saharan Empire makes its final push for Atlantic domination. The Flames of Freedom must be lit. The torch is about to be passed to you."



ATARI ST SCREENSHOTS

Push your body and your wits for hours on end against the most amazing, exciting and adventurous s

REEDOM

As the best Field Agent the Atlantic Federation has, you are charged with the execution of highly dangerous clandestine missions on each of the forty-one islands. Each island has its own political, administrative and cultural perspective, so each mission will require different aspects of your chosen physical, mental and psychological skills.

RESTRICTED

MISSION BRIEFING - BENI MAZAR

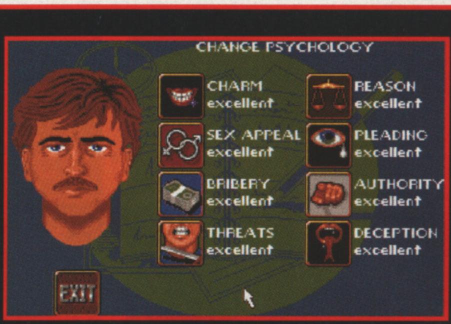
Your first mission objective is to sabotage a Power Station, You'll need to think through the entire process for yourself:- steal explosives from a local army base; find the engineer who designed the station; rescue his daughter to persuade him to give you the plans; hijack a vehicle for use; dodge or kill the sentrys; plant the explosives, and finally escape unseen.

In every mission,you are on your own, but not without help. There are 4000 individuals with which you may interact, including friends, foes, and foes pretending to be friends. Every character has their own looks, personality and life history to assess. You have twenty-four modes of transport available to you, across land, through the air and both across and through the seas. You have over a quarter of a million square miles to cover, all mapped using Maelstrom's unique 3-D light sourced fractal landscapes, and thousands of buildings to explore.

Flames of Freedom provides you with a magnificent strategic challenge, fought according to your strengths, weaknesses and abilities, and visualised via graphics sequences even more stunning than those of its predecessor - with Midwinter II, a new age dawns

RAINBIRD

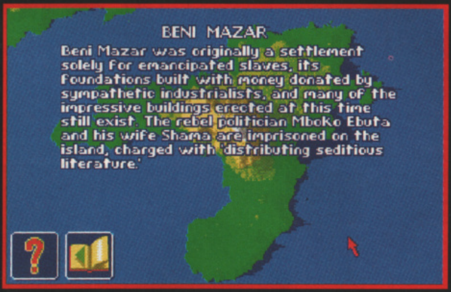
Flames of Freedom will be available soon for your Commodore Amiga, Atari ST and IBM PC Compatible, from Rainbird, the Masters of Strategy.


CHANGE PSYCHOLOGY

CHARM excellent
SEX APPEAL excellent
BRIBERY excellent
THREATS excellent
REASON excellent
PLEADING excellent
AUTHORITY excellent
DECEPTION excellent

★ Sophisticated character profile generators allow you to choose your own looks, sex, psychology and physical characteristics.

★ Choose to use Training mode to practice any aspect of the game, 'Firefight' to try one complete mission, or 'Campaign' to tackle the whole shooting match !

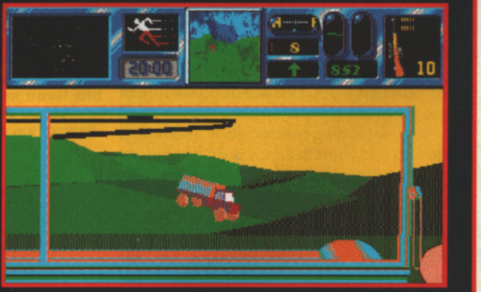

BENI MAZAR

Beni Mazar was originally a settlement solely for emancipated slaves, its foundations built with money donated by sympathetic industrialists, and many of the impressive buildings erected at this time still exist. The rebel politician Mboko Ebuta and his wife Shama are imprisoned on the island, charged with distributing seditious literature.'

★ Cover a quarter of a million square miles of accurately mapped 3-D terrain, generated by light-sourced fractal techniques.

★ Auto-route options allow you to plan and execute travel within the 3-D automatically.

★ Interact with 4000 characters, each with an individual personal profile.



★ Utilise 24 modes of transport, across land, skies and seas.

★ Fight with 12 different weapons against a massive array of opposing firepower.

★ Use your investigative and deductive techniques to solve endless challenges to aid your progress.

rous strategy game. Midwinter II, This time its personal !

Kings Of The Road

The Super Cars are back! Laurence Scotford goes for a ride to see if its true that no wardens, tickets, or clamps can stop them.

PROJECT
Super Cars 2

PUBLISHER
Gremlin

AUTHOR
Magnetic Fields
Andrew Morris and Jeremy Smith (Graphics)
Shaun Southern (Programmer)
M C Slack (Music)

INITIATED
October 1990

RELEASE
AMIGA
End March

ATARI ST
End March

IBM PC AND COMPATIBLES
N/A

WE REVIEWED the original Super Cars way back in February of last year (Issue 17). It was veteran 8-Bit programmer Shaun Southern's debut 16-Bit game, and one of the few playable contenders for **Super Sprint's** crown. Since then a lot of water, and traffic, has gone under the bridge.

Since the completion of Super Cars, Shaun and the rest of the team at Magnetic Fields have stayed with the motor racing theme, creating the superlative **Lotus Esprit** split-screen racer for Gremlin.

When the team turned their attention to **Super Cars 2** they decided to apply the successful two-player formula once more. Considering that the field of Super Sprint-inspired games has now increased to include the likes of **Badlands** and **Ivan 'Iron Man' Stewart's Super Off-road Racer** (both of which have the advantage of being coin-op conversions), Super Cars 2 has a lot to do if it's to be first past the post. The split-screen option could be just the advantage it needs.

Unlike Lotus Esprit, the two-player split-screen in Super Cars 2 can be switched off if you are playing on your own. If you do play with a friend only one of you has to qualify in each round to ensure that both of you get through.

Don't be fooled into thinking that the split-screen option is the only extra feature that Super Cars 2 has to offer. The most obvious difference is that the courses are not confined to a square area, they can now be all sorts of weird and wonderful shapes, made more unusual by the addition of roads running diagonally. The final game will have either 20 or 21 courses, split into three levels of difficulty – that's quite an improvement on the original game's nine tracks.

There are a few extra hazards to negotiate too. Some of the jumps now cross actual roads on other parts of the track. If you miss the opposite side of the jump the car plummets onto the road below, exploding spectacularly. This makes driving underneath jumps quite hazardous – other drivers have a habit of falling short and then falling on you!

In addition there are crossover areas in which cars hurtle in from different angles, bits of two-way road, banked hills for overtaking, gates which open and shut constantly (requiring careful timing) and tunnels.

Another innovative feature is the use of different road surfaces to affect the handling of the cars. Spilled oil and patches of water and mud have been carefully designed to add that little bit of excitement to driving. Each car has a damage rating, and every time you get hit or go spinning into a wall your rating drops. If it gets too low your car is a write-off.

This sequel even includes one feature that was pencilled in for the original, but never quite made it off the drawing board. Shaun Southern explains: "We were going to have a train that crossed over the course at certain points – you'd have to time your run over the crossing." Now, on certain courses you even have to drive along the tracks after the train has passed!

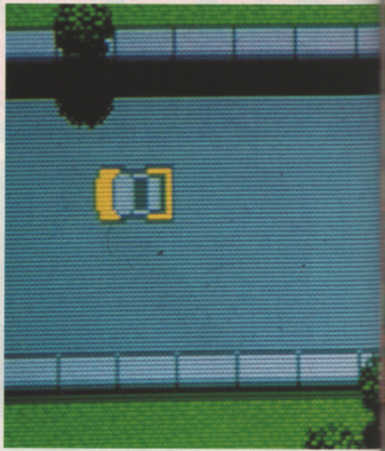
While the original game had a choice of three cars (remember the smooth salesman?), the new game has only one, but there are plenty of bolt-on goodies to buy with your prize money. Most of the hardware available is the sort of stuff you'd expect to find in **Deathrace 2000** or **Mad Max**, like front and back-firing missiles, mines, machine guns and armour. There's even a nice selection to keep the pacifists happy: try out turbos, or faster acceleration and top speed for just a few examples. Rather than dealing with the blonde bombshell in the first game extra parts are now bought via a computer system in the shop. Too bad!

To add to the atmosphere, Shaun has once again added some special screens between races. In one, a Department Of Transport inspector questions you on the highway code. Get the answers right and you get extra money and points, get them wrong and you are heavily penalised.

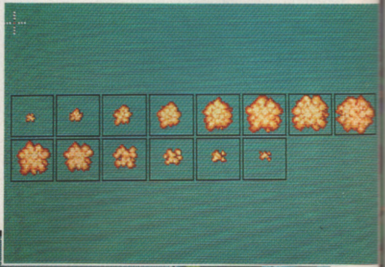
Given the pedigree of the first Super Cars game, and the extra original features in this sequel it certainly looks like Gremlin and Magnetic Fields have a good chance of taking pole position yet again.

TECHNOPORN

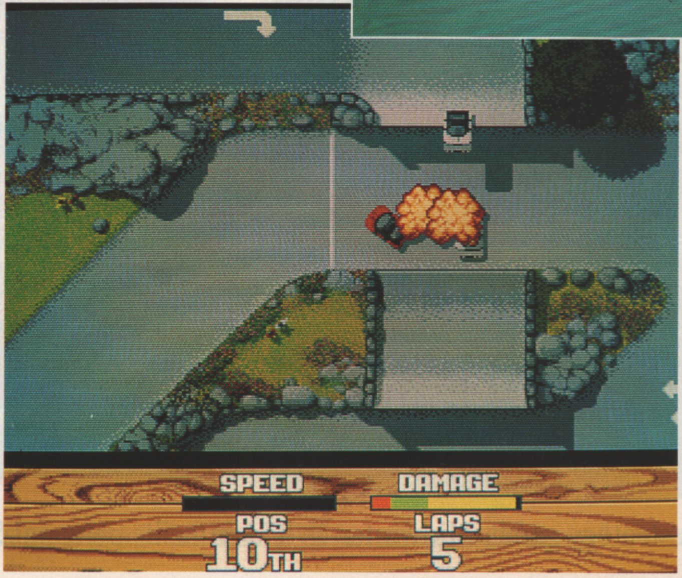
No. of sprites: 288 definitions of the cars (32 for each of the nine different road slopes).
Sprite usage: Main processor time is taken by chopping shadows. There are a maximum of 10 cars on each half of screen.
Frame Rate: No more than three frames per second, maybe two at times.
Size of Graphics Data: approximately 200k per sprite, uncompressed. There are 20 courses at 190k which crunches to 40k each. Other graphics take up about 0.5Mb.
Size of Object Code: 40k
Development System: Amiga 2000 with accelerator board, 40Mb hard drive and 3Mb RAM running Hisoft's Devpac II.



Here's how the original *Super Cars* looked like (above). It was one of the more successful *Super Sprint* inspired products, notable for its larger graphics placed into a scrolling window, rather than the whole playing are being squeezed into one screen. The sequel promises to deliver even more playability.

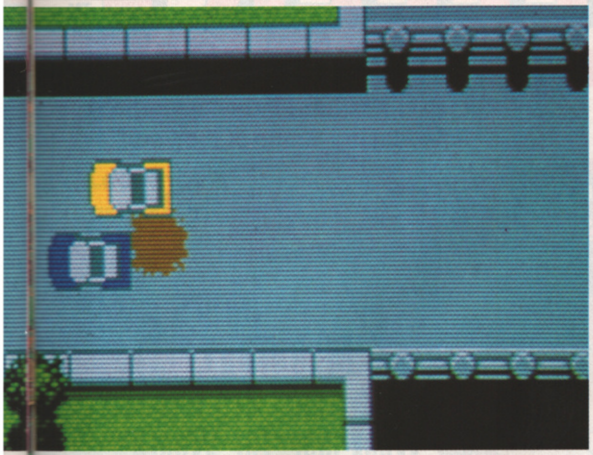


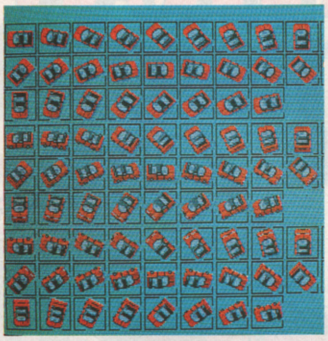
THERE ARE a lot of explosion sprites – and they're all needed! Once your damage meter reaches zero, one more collision is all it takes to send you up in smoke. Falling short on a jump is another way of making a fireball.



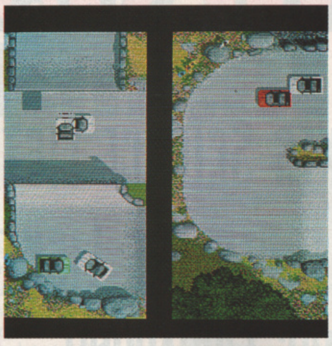
HERE'S WHERE those pretty explosion sprites get put to good use. Jumps are not only hazardous for the cars attempting them, but also for those travelling underneath. You can be driving along, minding your own business, when you are suddenly hit by half a ton of falling Volkswagen.

> 'Given the pedigree of the first Super Cars game, and the extra original features in this sequel it certainly looks like Gremlin and Magnetic Fields have a good chance of taking Pole Position yet again.'

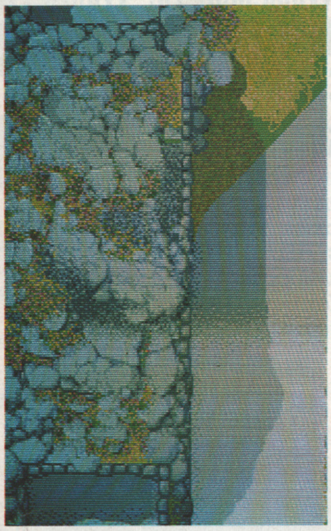




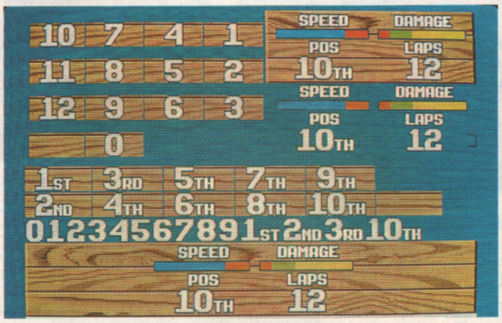
THERE IS a definition of the car for every possible direction on each type of road section – that's one hell of a lot of sprite data, but the cars in action are impressive.



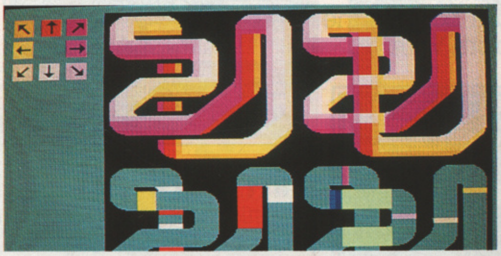
HERE'S THE main feature neatly demonstrated – split-screen racing to accommodate two player duels. Each half of the screen scrolls separately to keep the respective car centered.



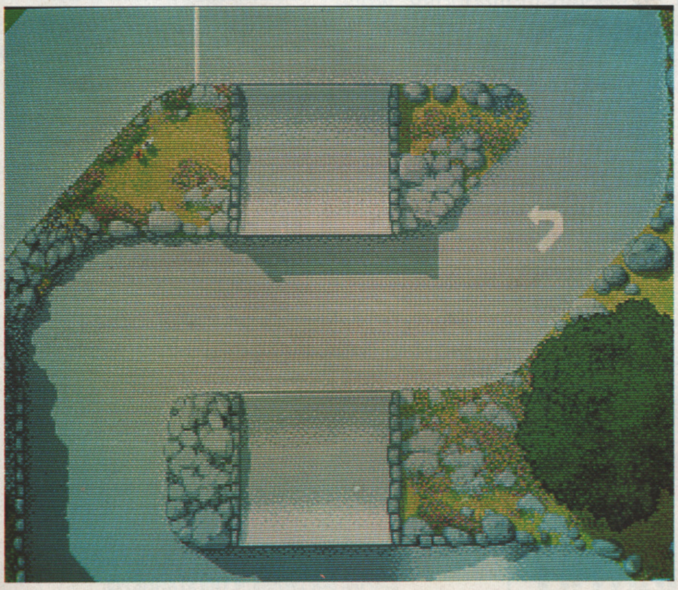
ANOTHER problem is tunnels. There are a few nice long ones, and since you can't see what's happening it's very easy to get jammed up against a wall or to collide with other cars. Even driving in a straight line is no guarantee against the recklessness of other drivers.



THESE STATUS panels have still to be fully implemented, but they will eventually provide useful information during each race. It's always handy knowing exactly what sort of hardware you have left for providing the opposition with extra in-car ventilation.



THESE MINI maps of the courses show where cars can travel and where jumps and tunnels are located.



A NEW addition is the occasional jump over lower sections of road (left). These might not look too difficult, but unless you get your heading and timing right they can be disastrous time wasters.

SOUTHERN COMFORT

IT IS A TRIBUTE to Shaun Southern's programming skills that he has been able to use much of the controlling code form the original game in the sequel: "I took a couple of things out," he explains, "and tidied it up a bit. It actually runs a little too fast at the moment."

The cars are controlled in the same way as the original game, although there is an option to change that: "I've kept the handling the same as in Super Cars," Shaun told us. "Playability is the most important aspect of this sort of game, and people liked the first game because the handling was good. It was easy to do things like handbrake turns. Now you can even get the car to take off in the air on bits of the road that aren't even jumps."

Many of the additional features in the sequel, such as the trains, are ideas that Magnetic Fields had originally wanted to implement in the first game, but were forced to leave out because of time or technical restraints: "A lot of extra ideas came from reviews of Super Cars," was Shaun's opinion (and one which should gratify much-maligned critics). "I think we managed to get everything we wanted into this one."

Perhaps because the essence of the code for Super Cars 2 already existed, the most difficult aspect of the programming proved to be catering for the more complicated course designs. All the courses are built up of predefined graphics blocks and overlaid onto that is a map showing where the cars can travel, where the jumps are and masking so that the cars disappear when travelling under bridges.

Shaun tried lots of different methods for achieving this particular effect before coming up with a practical one. In the original game the cars disappeared when they went under certain colours, but this method is rather too slow. The code in the sequel checks for the cars moving into certain areas from other areas and knows where to cut off the sprites. The system also calculates where to place the shadows when the cars are jumping. The only constraints imposed by the new system are that jumps have to be vertical, and bridges horizontal.

So will there be another Super Cars game? "I don't know," replies Shaun, "that's up to Gremlin. There may be extra course disks, those would be fairly easy to do. The courses included with the actual game will probably be on a disk of their own anyway. If we do an add-on disk it will be quite a way in the future."

There is no news of a PC version of Super Cars 2 at the moment and Magnetic Fields certainly won't be implementing it if there is. An ST version is definitely on the cards though. The team are hoping that the difference between graphics for each machine will be less severe than it was in the first game. Having said that the Amiga still uses 64 colours compared to the ST's 16. Essentially however, the courses and the gameplay will be exactly the same.

At the moment the whole team is working on Super Cars 2 so there are no other projects in hand. What's next? There may be a follow up to Lotus... who knows?

MEGATRAVELLER 1™

THE ZHODANI CONSPIRACY

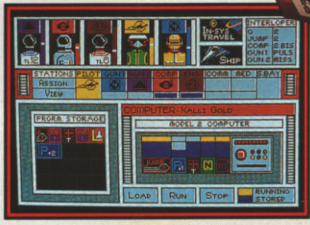
" Heralded The American Computer Role-Playing Game of the Year!"

AVAILABLE ON: ATARI ST•COMMODORE AMIGA IBM PC & COMPATIBLES

TAKES SCIENCE FICTION ROLE-PLAYING LIGHT YEARS FORWARD!

MEGATRAVELLER 1
THE ZHODANI CONSPIRACY
STRATEGY

The four legendary Frontier Wars have passed,each started by the Zhodani and each ending in a shaky peace....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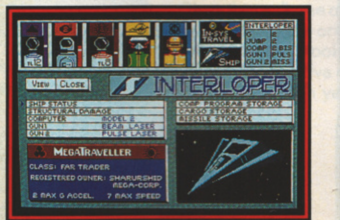
JUMP 2
COMP 2 BIS
GUN1 PULS
GUN 2 MISS
STATIONS
PILOT
GUN1
GUN2
COMP
ENG
COMM
MED
S.BAY
ASSIGN
VIEW
COMPUTER: KALLI GOLD
PROGRM STORAGE
MODEL 2 COMPUTER
LOAD
RUN
STOP
RUNNING
STORED

.....Now with the help of corrupt Imperium officials the Zhodani and the Outward Coalition are planning a fifth. Smuggling arms to traitorous groups within Imperium borders the Zhodani are planning to strike from within.

BASED ON MEGATRAVELLER BY GAME DESIGNERS' WORKSHOP, THE WORLD'S MOST POPULAR SCIENCE FICTION GAMING SYSTEM

VERSATILITY

The most sophisticated character generation system ever devised: five military classes, more than 70 talents and abilities. Allows player to control character development through 5 services: Army, Navy, Marines, Merchants and Scouts.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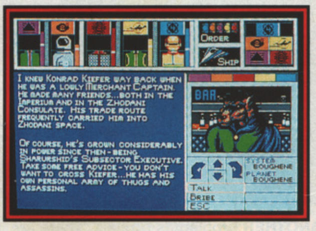
GUN 2 MISS
VIEW
CLOSE
INTERLOPER
SHIP STATUS
STRUCTURAL DAMAGE
COMP PROGRAM STORAGE
CARGO STORAGE
MISSILE STORAGE
MEGATRAVELLER

COMPUTER MODEL 2
GUN1 BEAM LASER
GUN 2 PULSE LASER

CLASS: FAR TRADER
REGISTERED OWNER: SHARURSHID MEGA-CORP.
2 MAX G ACCEL. 7 MAX SPEED


ORDER
SHIP
BAR
TALK
BRIBE
ESC

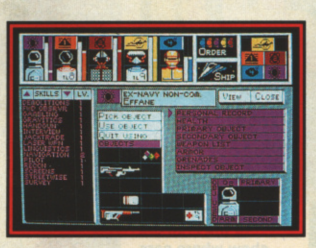
I KNEW KONRAD KIEFER WAY BACK WHEN HE WAS A LOWLY MERCHANT CAPTAIN. HE MADE MANY FRIENDS...BOTH IN THE IMPERIUM AND IN THE ZHODANI CONSULATE. HIS TRADE ROUTE FREQUENTLY CARRIED HIM INTO ZHODANI SPACE.

OF COURSE, HE'S GROWN CONSIDERABLY IN POWER SINCE THEN - BEING SHARURSHID'S SUBSECTOR EXECUTIVE. TAKE SOME FREE ADVICE - YOU DON'T WANT TO CROSS KIEFER...HE HAS HIS OWN PERSONAL ARMY OF THUGS AND ASSASSINS.

SYSTEM BOUGHENE
PLANET BOUGHENE

IMAGINATION

Flexible gaming system supports any playing strategy and allows multiple solutions to problems and obstacles.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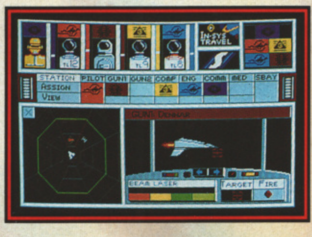
USE OBJECT
QUIT USING
OBJECTS
PERSONAL RECORD
HEALTH
PRIMARY OBJECT
SECONDARY OBJECT
WEAPON LIST
ARMOR
GRENADES
INSPECT OBJECT
PRIMARY
SECOND

EX-NAVY NON-COM. EFFANE

FIREPOWER

Realistic, combat sequences let you control each of your characters individually, while still giving general combat orders to the other members of your party. Utilise more than 30 weapons and skills in this advanced combat system.

72 varied skills to learn and use including medical, piloting, communications, laser weapons, bribery, demolitions and handgun.


IN-SYS TRAVEL
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STATIONS
PILOT
GUN1
GUN2
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COMM
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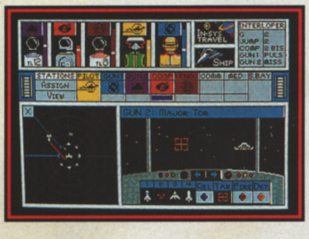
S.BAY
ASSIGN
VIEW
BEAM LASER
TARGET
FIRE

COURAGE

28 planets and satellites to explore in 8 systems filled with exciting puzzles, dangerous subplots and interesting characters to encounter.

"MegaTraveller 1, a game that truly warrants the highest level of praise, the attention to detail makes it exceptional!"


IN-SYS TRAVEL
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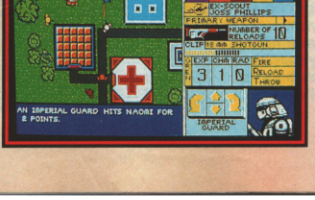
GUN1
GUN2
COMP
ENG
COMM
MED
S.BAY
ASSIGN
VIEW
GUN 2: MAJOR TOM

RESOURCEFULNESS

Saving the universe costs money: a detailed bartering system lets players earn Imperial credits through interplanetary trading, with 30 types of cargo.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EXP
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FIRE
RELOAD
THROW
IMPERIAL GUARD

EX-SCOUT JOSS PHILLIPS

AN IMPERIAL GUARD HITS NAOMI FOR 2 POINTS.

SCREEN SHOTS TAKEN FROM IBM PC VERSION

Supports Ad Lib Music Card and Real Sound for state-of-the-art musical score, digitized speech and realistic sound effects.

EMPIRE

STRATEGY

"MegaTraveller 1 is one of the finest role-playing computer games in at least the last three or four years."

"MegaTraveller 1 is one of the best science fiction role-playing games ever for the computer."

QUOTES TAKEN FROM DRAGON MAGAZINE U.S. & QUEST BUSTERS MAGAZINE U.S.

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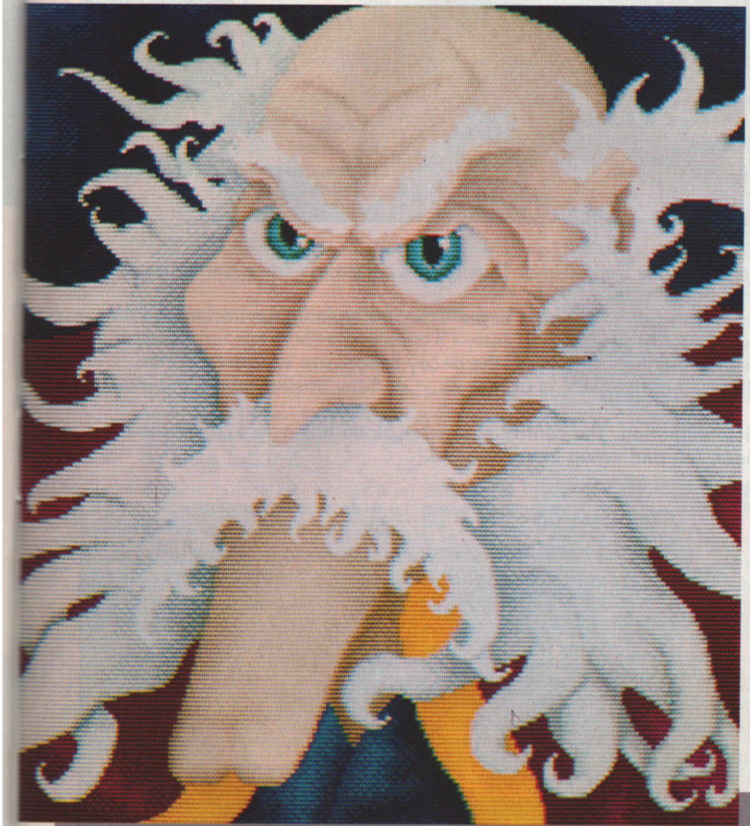
TEL: 0268 541212

By Royal Appointment

ARTIST
Jo Walker

PUBLISHER
Palace Software

Laurence Scotford receives a royal summons to Palace Software to witness the artistic talents of their top canvas creator, Jo Walker.



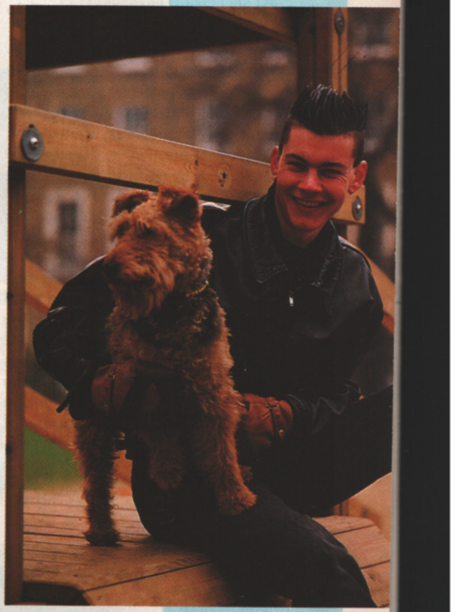
BRAINACHE DOC CORTEX prepares to tune in to the Six o' Clock News to get an update on the invasion of the universe. Demoniak has interrupted Doc's tea break – no wonder he looks unhappy.

WHEN ARTIST JO WALKER left college after studying Visual Communication and Graphic Design for four years he opened up a copy of *Campaign*, spotted an advertisement for a comic artist and walked straight into a job as a graphic artist with Palace Software.

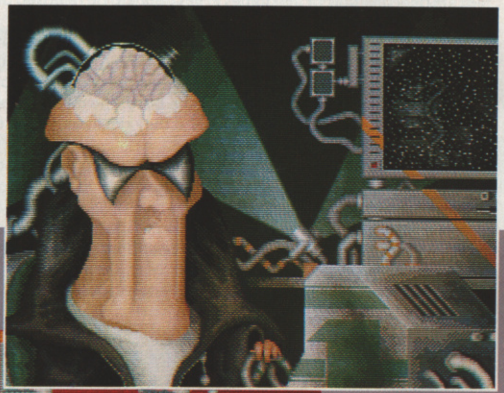
"My first experience of computers was drawing a sprite on a BBC Micro," recalls Jo, "and that killed off my enthusiasm straight away. We did get to work with Macintoshes during the final year at college – they didn't feel too bad - but I never really considered computer graphics as something I might end up doing."

Seeing the way Jo works, his roots in fine art quickly become apparent. He prefers to produce his artwork on paper first if he has time, before transferring it to the computer using *DPaint* and Palace's home-grown sprite package.

He doesn't go in for fancy hardware like digitisers, although he did try a graphics tablet once and quickly rejected it in favour of a mouse. "Doing stuff on paper is partly the way I was expected to work anyway," Jo explains. "Pete Stone, the Managing



ONE MAN AND HIS DOG. Top Palace artist Jo Walker takes time out for a more relaxed moment with his dog Daisy, who spends as much time at Palace as Jo does!



MADLOK, ONE OF THE SUPERHEROES, is a wizard and serial-killer. Does that mean there won't be a sequel to Demoniak?

DEMONIAK – PURE FICTION

DEMONIAK IS THE FIRST RELEASE to use Palace's Pure Fiction adventure system. It sets up a game world inhabited by independent and intelligent characters who react to each other according to their personalities and changing relationships. Unlike many adventure systems, the environment is not static, but many events are occurring simultaneously.

Another unique feature is the ability to become any of the main characters in the game. Events will be viewed differently depending on which character you are playing at the time.

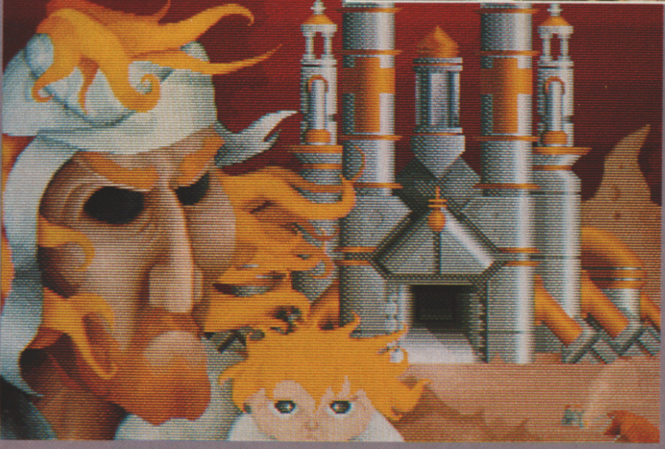
Demoniak is, to all intents and purposes, the Devil. At least that's what's easiest to interpret from the press release: "... evil incarnate... claws that rip at innocent eyes..." and "...fangs that tear the throats of angels." And when we're subsequently told that: "A universe worships at Demoniak's cloven feet..." that more or less settles the matter.

Anyway, the Devil (aka Demoniak) has torn a hole in the fabric of the universe and sent his evil hordes pouring through it to wreak havoc, violence, and generally do things that aren't very polite.

Fortunately Doc Cortex, the cleverest man in the universe, has spotted them and he has a cunning plan. He forms a team of the toughest superheroes ever... Johnny Sirius, a human-alien hybrid; Madlok, a wizard and serial killer; Sondra, a feminist psychic; and Flame, a human torch. Together they set out to waylay the oncoming evil.

If all this sounds a bit like a new wave comic, that's probably because Jo Walker's superb artwork is accompanied by a storyline written by Alan Grant, whose plots have graced comic strips such as *Batman*, *Judge Dredd*, *RoboCop*, and *Strontium Dog*.

● *Demoniak is due out in April for ST, Amiga and PC, priced at £19.99. However, if you would like a sneak preview, the excellent intro sequence is available on disk from most good Public Domain libraries. See our Demos section for some addresses.*



JUST ONE OF THE WEIRD and wonderful places occupied by equally weird and wonderful people that Doc's team will have to visit on their quest to save the known universe. Travel the universe, meet interesting people, and get totally freaked out!

Director, likes to see drawings first as well."

Jo has a healthy, detached attitude towards having to eventually abandon traditional pencil and paper for a digital drawing board. "There's never any comparison," he says. "They're very different media. I've been drawing with computers now for over three and a half years and I've got used to them, but I like to revert back to paper when I can."

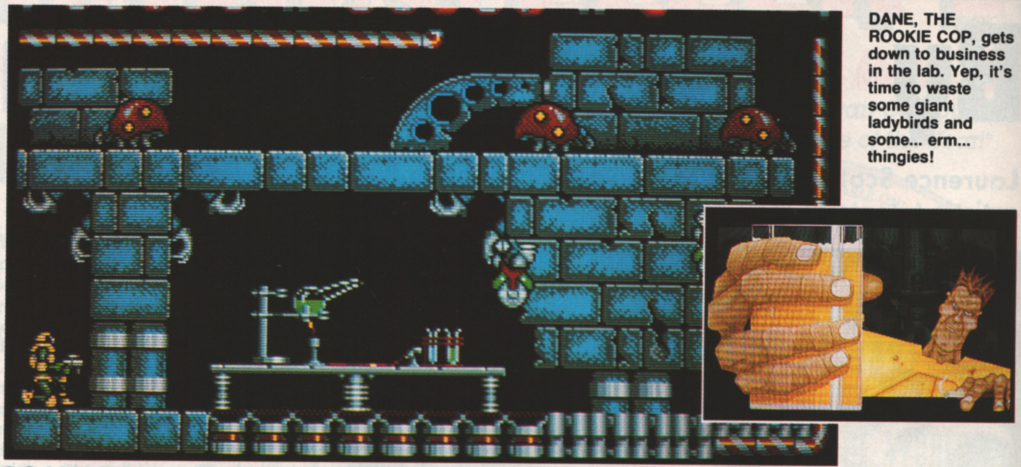
Jo's work has a very distinctive comic-book style, but it doesn't seem to be something he's cultivated, it's more of a natural ability: "It's the way that I always draw on paper. My style's very square, and computers lend themselves very well to that sort of thing – they're good at drawing straight lines. I try and make the finished artwork on the computer look as much like the draft on paper as I can, and that's what takes most of the time." Jo believes that his style has not really changed at all since he's been using computers. "Nobody tried to tell me how to draw in a particular way," he says.

Ex-*2000AD* artist Mike MacMahon has been one influence. He used to draw the Slaine strip and did some stuff in Judge Dredd. Kevin O'Neill is another member of the 2000AD team who wins Jo's respect. One thing Jo certainly doesn't like is airbrushed artwork, he prefers comic-style line artwork.

Other than his work for Palace, the only commercial work that Jo has undertaken to date was during his final year at college. "I do think about doing other stuff," he admits, "but I like working in this atmosphere. There's not too much pressure, and it's a lot of fun."

Jo's first project for Palace was graphic design for the C64 version of *Barbarian*, and a few sprites for the Amiga version. He was also responsible for the graphics on the ST conversion. Then he went on to design the graphics for *Barbarian II*.

Currently Jo is working on three Palace projects, featured here, and is also creating the animation for *Silly Putty* for System 3. He had also done some work on System 3's *Constructor* some time ago, but it has since been changed. Why? "They thought it was too weird!" Well, here's hoping for a lot more Jo Walker style weirdness in future games.



DANE, THE ROOKIE COP, gets down to business in the lab. Yep, it's time to waste some giant ladybirds and some... erm... thingies!

COMPLEX

It is 2061 and the Earth is still a beautiful place... for crime! Thus begins an excuse for a game that can only be described as '*Police Academy* meets *Monty Python*'.

You play Dane, a rookie cop being put through his paces in the *Complex* training environment: four levels of combat against horrendous robot opponents.

You want to know how horrendous these things are? Well, the decoy robots are window cleaners, tea ladies, ladies with shopping trolleys, and other things of that ilk – and the hostile robots get even sillier. Get the picture?

The emphasis in Complex is on slick animation. The central character alone has over 120 frames of animation, allowing him to walk, climb, run and swing hand-to-hand.

HOSTILE BREED

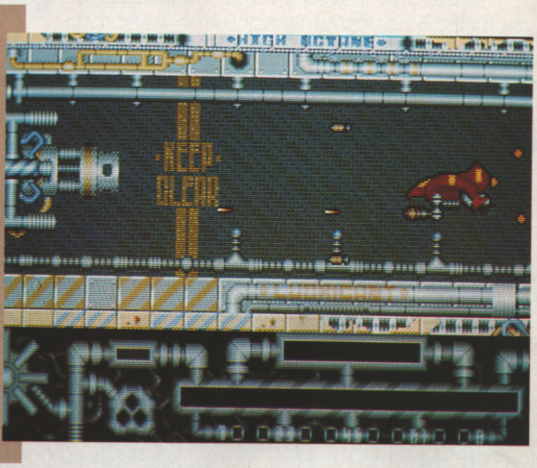
If you love shoot 'em ups, but are bored of the unimaginative fare that's formed the bulk of the games in this genre to be released of late, then *Hostile Breed* will appeal to you.

The setting is a research station on the planet GENARO-5. An earthquake has damaged the walls, rupturing them and allowing the deadly animal and plant life to infest the eight chambers that form spokes radiating from the hub of the base. The mutants are making their way towards the centre – if they get there then the population of the base will be wiped out.

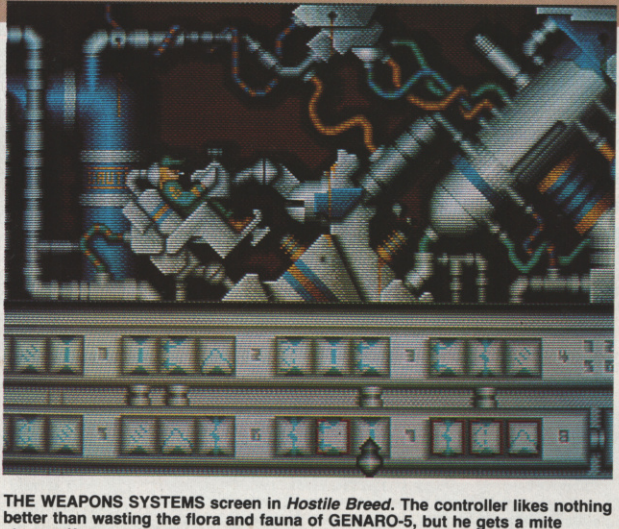
It's up to you to use your shuttle craft, weapons built into the walls of the chamber, and an army of maintenance robots to repel the hostile forces and repair the breaches.

As well as traditional shoot 'em up action you must also manage the power resources of the base. Events are happening in all the spokes, all the time, even if you're not in them, so you must skip constantly back and forth between levels to prevent disaster.

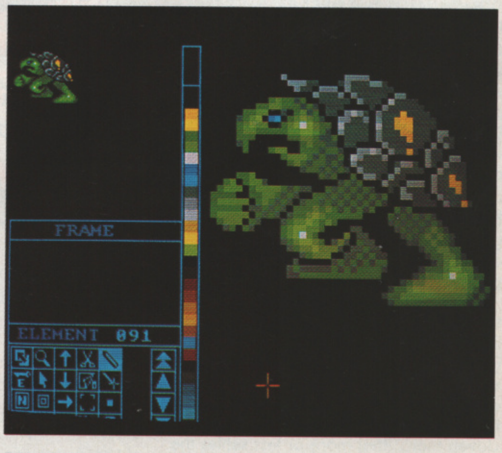
Jo's artwork for this original addition to a tarnished genre is brought to life by Barbarian II programmer Rob Stevens.



IF THE ALIENS in *Hostile Breed* reach the mouth of a chamber there is one last chance you'll stop them: a huge sod of a gun, probably built by a company in the North East, suppliers to a certain nation in the Middle East.



THE WEAPONS SYSTEMS screen in *Hostile Breed*. The controller likes nothing better than wasting the flora and fauna of GENARO-5, but he gets a mite stroppy if you switch his weapons system off. But then again, who wouldn't?



PALACE'S HOME-GROWN *Sprite Software* gives birth to a giant turtle. He may be green, and he may be a mutant, but he sure ain't no sissy teenager... this gargantuan gastropod bites!

DOUBLE DARE YOU.

Blue Max

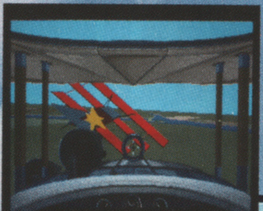
ACES OF THE GREAT WAR

WWI Air Combat Simulation

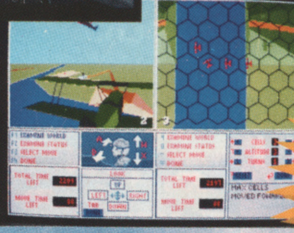
Take control of one of eight classic WWI fighters and find out how good you really are. Fly with the best—Richthofen, Fonck, Mannock, Rickenbacher—and learn their tricks and techniques.

- Action dogfight, solo, and team missions for one or two players using a single computer with any combination of keyboard, joystick, or mouse.
- Strategy Dogfight: For the skilled purist, Blue Max acts like a highly-intelligent strategic board game, allowing you and your opponent to work out detailed battle sequences and play back the moves in "realtime" 3D.
- 8 airplanes to choose from, each with its own highly-detailed flying characteristics.
- Perform missions with, as, or against the Aces of the Great War.
- Dozens of historical missions around 4 different locations within France.

How strong are your nerves at 2,000 feet, with an armed Fokker DR.I on your tail? Forget glory, friend. Think survival.



VGA color air combat sequence



Strategy mode split-screen with 3D Hexboard

BLUE MAX
ACES OF THE GREAT WAR

• VGA 256 3D COLOR GRAPHICS,
• ORIGINAL MUSIC, SOUND EFFECTS FOR GAME BLASTER, ADLIB SYNTHESIZER CARDS

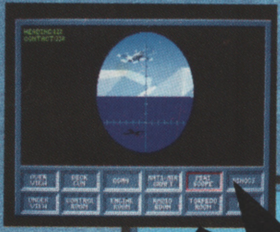
DAS BOOT

GERMAN U-BOAT SIMULATION

Winter, 1941. The icy waters of the North Atlantic. The deeper you dive, the greater the pressure. Depth charges explode around you, banging on the hull of your U-boat like iron fists. Nerve and cunning make you the terror of the Allied convoys.

- 3D submarine warfare: For the first time, a sub warfare game lets you deal with threats below *and* above the surface in a true three dimensional environment.
- Real communications: Use the German Enigma coding machine to send and receive information.
- Many missions to choose from—into the North Atlantic and Arctic, inland along the coast of Norway, into the Bay of Biscay, and through the Straits of Gibralter.
- 3 different levels of difficulty, from beginner to realistic.
- 3D graphics in 256 VGA colors, with multiple internal *and* external camera views in a complete 3D world.

Do you think well under pressure? How about 300 pounds per square inch of pressure? Take a deep breath, captain....



VGA periscope view of enemy aircraft

VGA 256 color mine field under North Atlantic

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PROJECT
WizKid

PUBLISHER
Ocean

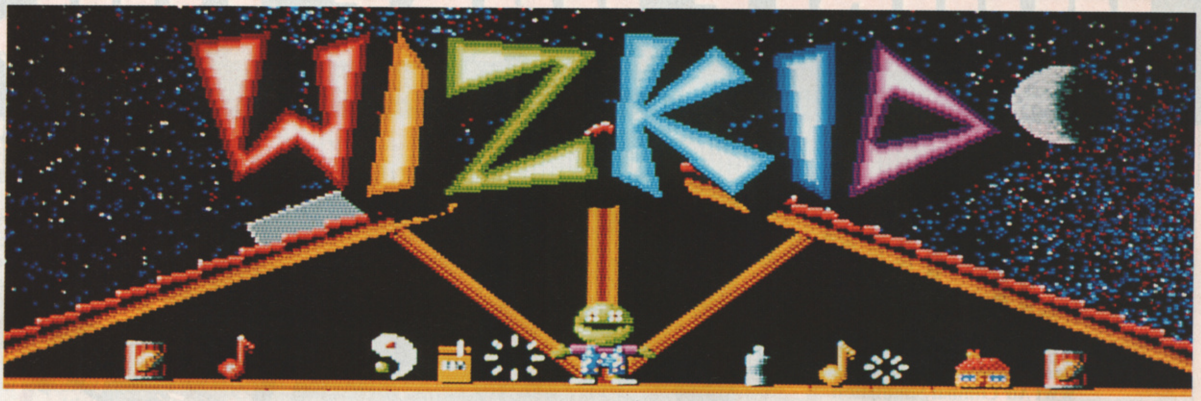
AUTHOR
Sensible Software:
Chris Yates
(Programming and useable ideas)
Jon Hare
(Graphics and other ideas)

INITIATED
May 1990

RELEASE
AMIGA
Late March

ATARI ST
Late March

IBM PC AND COMPATIBLES
TBA



WIZARD AND CHIPS

OUR HERO – son of Wizard, brainchild of Sensible and mover in mysterious ways.

There's a new kid in town, son of Wizball and brainchild of Sensible Software. But sensible is just about the most inappropriate thing that you could christen this baby, as Ciarán Brennan found when he visited the proud parents.

IT MAY HAVE BEEN a publisher's dream in terms of sales, but *Wizball* was a reviewer's nightmare – how do you categorise a game where the main character is a bouncing ball and the ultimate aim is to mix your paints properly?

But if things turn out the way Sensible Software's Chris Yates and Jon Hare plan them (actually, plan is probably too strong a word for it), then this sequel could end up making the 8-bit classic look positively conventional.

The Sensible boys call it a 'block 'em up', but this hardly describes a game that's part shoot 'em up, part *Arkanoid*-clone and, if it continues to develop along as many paths as it is at the moment, it could end up part flight simulator and part paint package too!

And speaking of paint packages, Mr. Hare tries to explain the game's origins: "It started off originally as a painting game where you had black and white backgrounds and you used your player to colour them in. As you coloured them in they came to life. The reason that this didn't work though was that it looked bloody awful, we had half-painted and half-unpainted screens."

But where did an idea like that come from anyhow? Jon explains: "My favourite game is *Dpaint II* – I've clocked that one!"

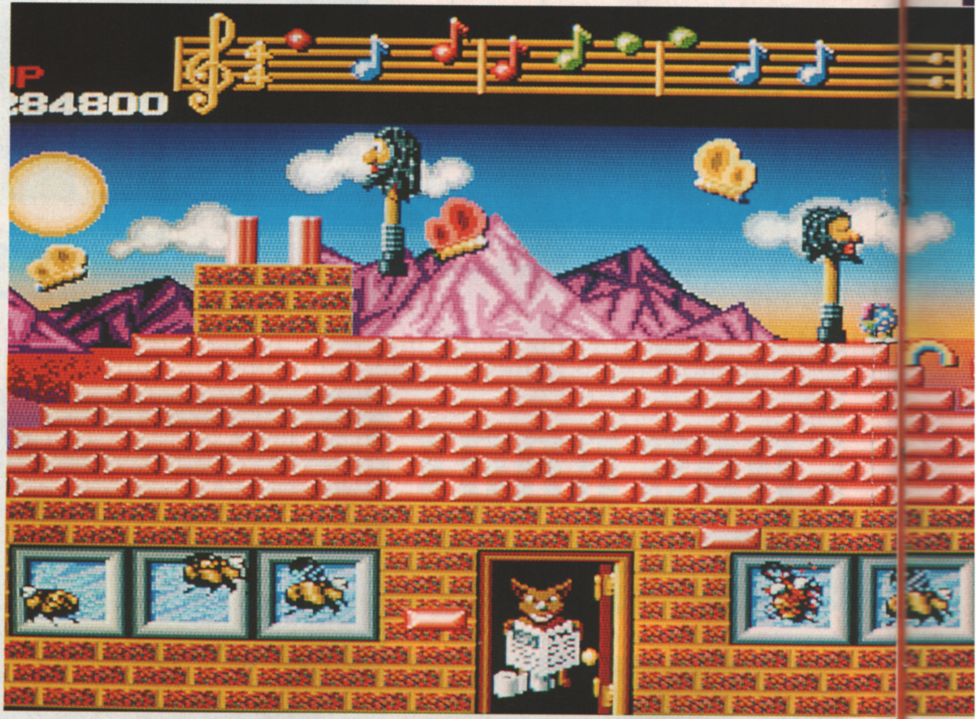
As the boys seem to be making this one up as they go along, it hardly seems worth it to describe how the game works... but here goes anyway.

The idea is to guide WizKid around a series of screens, detaching his head and using it (or a hammer that he collects along the way) to bash away the Arkanoid-style blocks which make up each screen. Time this properly and the falling blocks dispatch the marauding aliens, clearing the way to the next screen in the process.

Confused? I am. Maybe the ever-helpful Jon can shed a little illumination on the subject: "This game is visionary. It's going to make *Manic Miner* look positively..."

"Playable?" Interjects Chris.

In fact, playability is the least of WizKid's worries. In all there are 10 separate levels to conquer, each with 10 separate 'tile' screens to clear. However, it won't just be a case of ploughing through the screens from one to ten... as if you ever imagined that it would be.



TALK ABOUT BEING IN THE DOG'S HOUSE! Keeping man's best friend happy is all-important, so in a real case of 'man bites dog' it's your duty to deliver old Barky the newspaper so that he can rest in peace.

Ever eager to help explain the unexplainable, Jon describes the philosophy: "We wanted to get it so that you could play the game without seeing all of the levels. You know like in *Super Mario* where you go into the 'skip level' thing to miss levels out. Well, we've decided to do it the other way, where if you play the game at the most basic level, without exploring everything, you skip levels.

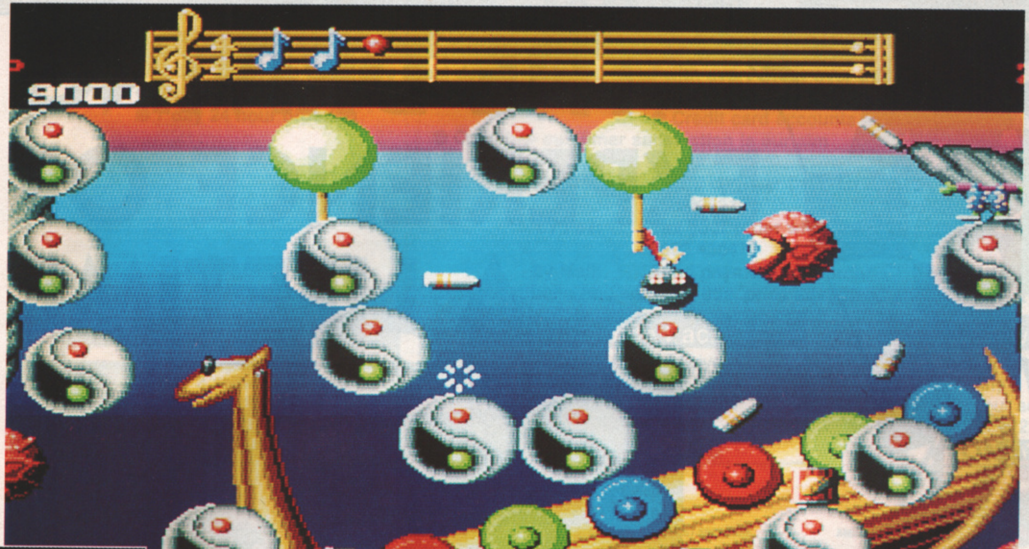
"So, just say that there are 10 levels like we're working on at the moment, the sequence would go something like one, four, seven – you'd miss out all of the ones in between, unless you'd done all of the bits and pieces to discover the other levels."

"The hidden features come from two different sources. Some of them come from behind the tiles when you bash them away, and some of them are hidden in the background graphics. You've got to combine the ones from the tile screens with the features from the backgrounds to access the hidden levels."

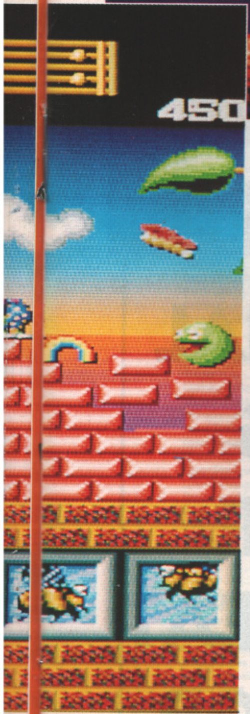
"So, what happens is that following the basic standard game, you play a level which has got 10 tile screens. To complete a tile screen you have to kill all of the aliens that are assigned to that tile screen."

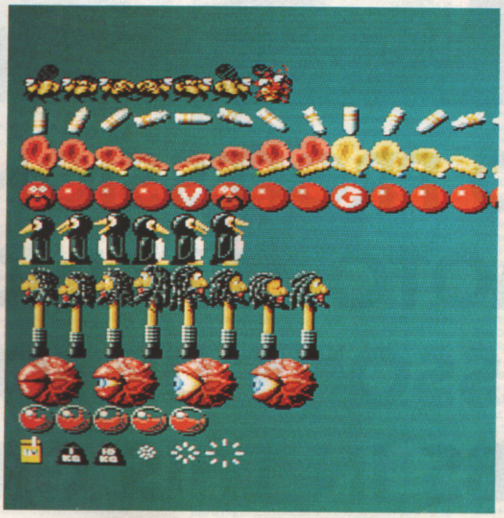
Well' it's a good thing that that's all been explained to everyone's satisfaction. So, what about a plot? Once again Jon is only happy to fill in the gaps (and open up a few more: "WizKid is the son of Wizball's Wizard and the ball – the ball was a girl, erm... and the acolyte was a boy. Anyhow, it'll all be in the instructions."

If there's one thing that's come through from this so-called interview, it's that *WizKid* is likely to be one of the most enjoyable – and difficult to categorise – games since... WizBall. Now that can't be bad. Can it?



IT'S ALL ABOUT GETTING your Ying balanced with your Yang... or maybe not. In any case, these Ying/Yang symbols aren't all that they seem – some are simple bricks which disappear and cause alien trauma with the best of them, while some simply chime with a resounding 'boooongggg' when the WizKid gives them the old Glasgow kiss (that's a head-butt to you and me). Observant readers may notice what looks like a small bomb (with eyes) atop one of the symbols – this is in fact the Kid's special exploding head (fear not child lovers, he's awarded with a replacement before you have time to say "Crikey! That child's head has just exploded!").

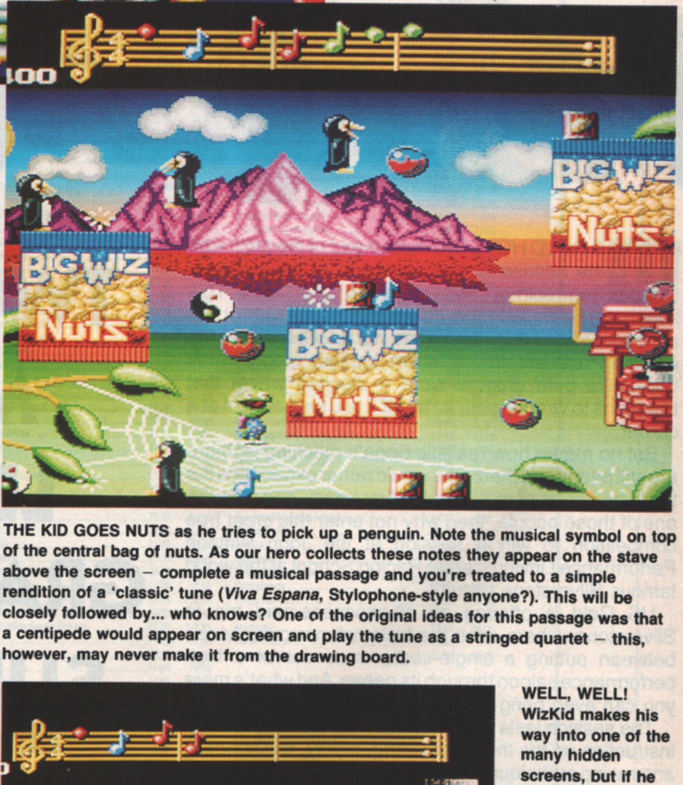




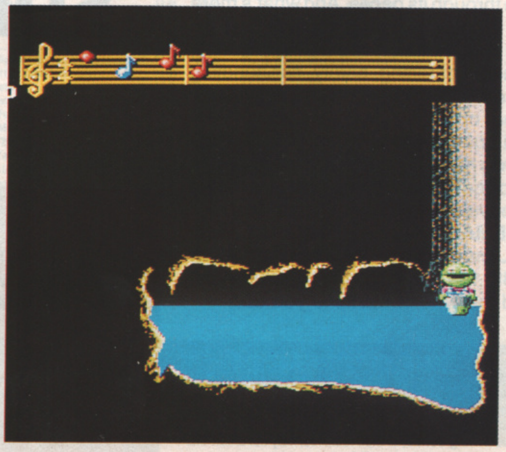
"THE ALIENS SHOULD be vaguely relevant to the backgrounds," according to Chris, so what sort of backgrounds can cater for butterflies, bees, penguins and... hippies on pogo sticks???

JON HARE – the man behind the penguins, peanuts, butterflies...

CHRIS YATES: the, if you will, 'brains' behind *WizKid*.



THE KID GOES NUTS as he tries to pick up a penguin. Note the musical symbol on top of the central bag of nuts. As our hero collects these notes they appear on the stave above the screen – complete a musical passage and you're treated to a simple rendition of a 'classic' tune (*Viva Espana*, Stylophone-style anyone?). This will be closely followed by... who knows? One of the original ideas for this passage was that a centipede would appear on screen and play the tune as a stringed quartet – this, however, may never make it from the drawing board.



WELL, WELL! WizKid makes his way into one of the many hidden screens, but if he kicks the bucket he could be heading for a watery grave.

WIN!
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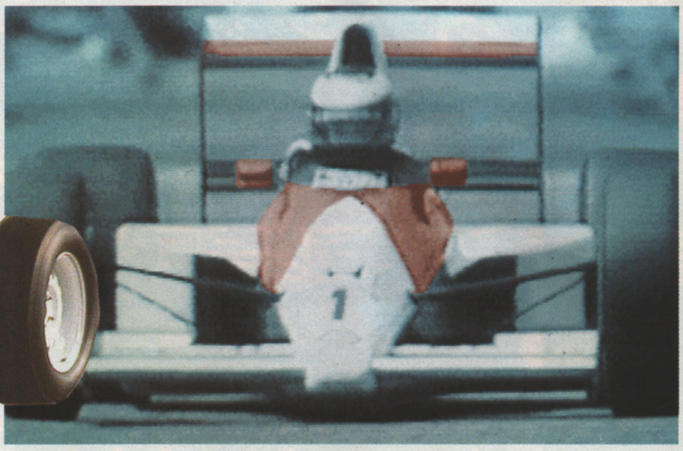
Silverstone
1

THE DRIVING EXPERIENCE OF A LIFETIME



TWO PROFESSIONAL MOTOR RACING LESSONS UP FOR GRABS IN THIS GREAT SUPER MONACO GP COMPETITION

US GOLD HOPES to race ahead of the pack with the release of its conversion of the fabulous Sega coin-op, *Super Monaco GP* in March. This super-fast Formula 1 racer caused quite a stir when it first appeared in the nation's arcades, not least because of its amazing realism: the sit-down cabinet incorporates true-to-life gear changes and a steering wheel that threatens to wrench your arms off if you lose control at a corner.

But no matter how realistic Sega's machine is, there are still people out there who would rather experience the thrills and spills of motor racing first hand - and if you're one of those people, then why not enter this great free competition to win a session at the John Watson Performance Driving Centre Racing School at the world famous Silverstone circuit?

US Gold is offering an all-expenses-paid trip to Silverstone, where each the lucky winner can choose between putting a single-seater race car or a high performance saloon through its paces. And what's more you can even bring a friend along for the ride!

The session lasts approximately two hours, including instruction on the theory of racing, safety, car handling and racing techniques - but still leaves as much time as possible for the great on-track experience.

And best of all, it could hardly be easier to win this fabulous prize. All you have to do is study the following three questions, pop your answers on a postcard (or the back of a sealed envelope) and send it to: **Monaco Mystery, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU**, to arrive no later than Friday March 8th 1991. Don't forget to include your name, address and the type of machine you use.

THE RULES

Although this competition is open to readers of all ages, for insurance reasons, the winner must hold a full driver's licence (if you win and don't have the necessary paperwork, you can nominate a pair of licence-holding friends to collect your prize). No substitute prize will be awarded. Employees of EMAP Images, US Gold, Sega and the John Watson Performance Driving Centre, or their relatives, may not enter. The editor's decision is final and no correspondence will be entered into.

THE QUESTIONS

1. Which famous British sportsman drives for Ferrari's Formula 1 racing team?

a) Jocky Wilson
b) Nigel Mansell
c) Eddie 'The Eagle' Edwards

2. Who is the former British Motor Racing World Champion who now breeds budgies?

a) Andrew Ridgeley
b) Tony Adams
c) James Hunt

3. Which of the following is another Sega driving coin-op converted by US Gold?

a) OutRun
b) Teenage Mutant Hero Turtles
c) E.S.W.A.T.

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WIN! THIS DREAM DRIVING MACHINE

IT MAY LOOK LIKE a genuine four-wheeled fantasy, but believe it not, this American Dream is in fact a remote-controlled model – and it could be *your* remote-controlled model if you come up trumps in this simple-to-enter *SWIV* teaser.

Midnight PUMPKIN

FROM STORM

Storm has decided to celebrate the release of its all-action one or two-player blaster by offering this fantastic prize to one lucky reader of *The One*.

Whoever's the first out of the bag in this simple competition will walk away with the fabulous 'Midnight Pumpkin' – a 1/14th scale, customised 1953 Ford F-100 pick-up truck, complete with trigger-style remote control.

It may not have a heated rear windscreen or intermittent windscreen wiper speeds (actually, it doesn't have any windscreen wipers), but it does have switch-selected turbocharging and a coil-spring damped suspension system to give it an edge in getting to those remote parts that other pick-ups can't quite seem to reach.

And believe it or not, all you have to do to get your hands on this raging beast is answer the following three questions...

1. What company produced the *Silkworm* coin-op?
2. What was Storm's first release?
3. What rating does *SWIV* receive in this issue?

Got the answers? Then pop them on the back of a postcard along with your name, address and choice of computer and send them to **SWIV-TASTIC, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU** to arrive no later than Friday March 8th 1991 (if you're stuck for a postcard, use the back of a sealed envelope instead – who'll know the difference?).

THE RULES

The winner will be announced in a forthcoming issue of *The One*. The editor's decision is final and no correspondence will be entered into. Employees of Storm and EMAP Images and their friends, relations and even close acquaintances shouldn't enter - it is a bit naughty really isn't it?

STOP ILL

Buying a computer means hours of fast, furious entertainment with fun-loving family and envious friends. But could it also mean cancer, cataracts and infertility? We get the lowdown.

FEELING LISTLESS, tired and washed out? Are your eyes burning? Does your back ache? Do your wrists feel sore? Are you depressed? If you answered yes to any of these questions, and you've just spent a couple of hours hunched over the keyboard or a crucial game of *Xenon 2*, pay attention. It could be that your computer is making you sick.

A game is like a bag of chips: it's great in small doses but very dangerous if you overindulge. Stuff yourself with chocolate, chips and other fatty foods and you'll become a number one candidate for heart disease - overdo things on the gaming front and you could be risking anything from acne to sterility.

So far there haven't been any studies large or comprehensive enough to be totally conclusive, but we do know roughly what the dangers are. The low-down is this: if you spend more than a couple of hours each day in close communion with your joystick and don't take the proper precautions, you too could be at risk.

ADDICTION. Games aren't inherently addictive like alcohol or nicotine but using your computer persistently for hours, days and nights on end can have the same compulsive effect. If you shun the company of other people, feel overpowered by your digital obsession and get irritable when anything or anyone gets in the way of your daily fix, you're hooked.

STRESS. How many times has losing made you want to kick the cat and smash your monitor in? Feelings of irritability, frustration, sweaty palms and nervous headaches are all symptoms of stress. By itself, losing your head because the one-eyed mutant Axolotls from Blipworld have invaded Planet Zog shouldn't be enough to get you reaching for the Valium: alternatively, if you're already stressed by other factors (work, exams, fatigue etc), staying up all night to finish Dungeon Master will only make the symptoms worse.

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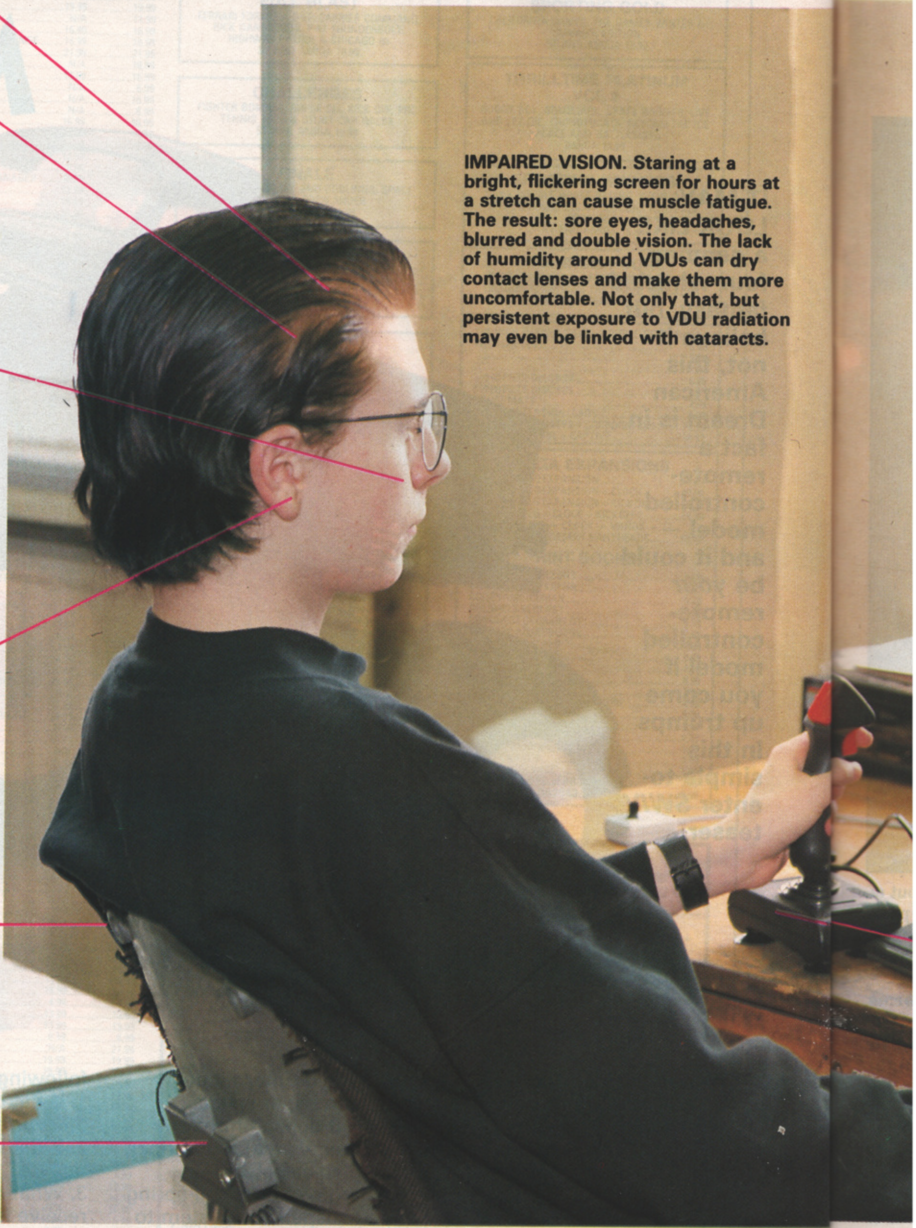

IMPAIRED VISION. Staring at a bright, flickering screen for hours at a stretch can cause muscle fatigue. The result: sore eyes, headaches, blurred and double vision. The lack of humidity around VDUs can dry contact lenses and make them more uncomfortable. Not only that, but persistent exposure to VDU radiation may even be linked with cataracts.

DERMATITIS. Whether you've got eczema, rosacea, seborrhoeic dermatitis or just plain old ordinary spots, the radiation emissions, static electricity and dry atmosphere generated by your games machine are likely to make them worse.

IMPAIRED HEARING. Continuous exposure to badly-adjusted headphones or noisy printers may cause aural problems ranging from minor complaints to – at worst – deafness or tinnitus (a continuous ringing or buzzing noise in the head).

ACHES AND PAINS. Are you a slouch? Do you hunch over your joystick, perched on a floor or the edge of a rickety chair? Bad posture, lack of rest and continuously twisting your head to look at the screen can cause backache, neck strain and general muscle fatigue.

YOUR CHAIR MUST PROVIDE sufficient back support, be comfortable and correctly placed. If you can't see the screen without straining your head or your feet dangling a foot off the floor, change it.

MALE REPRODUCTIVE PROBLEMS. Exposure to microwave and other forms of electromagnetic radiation have been linked with loss of libido, testicular damage and sterility.

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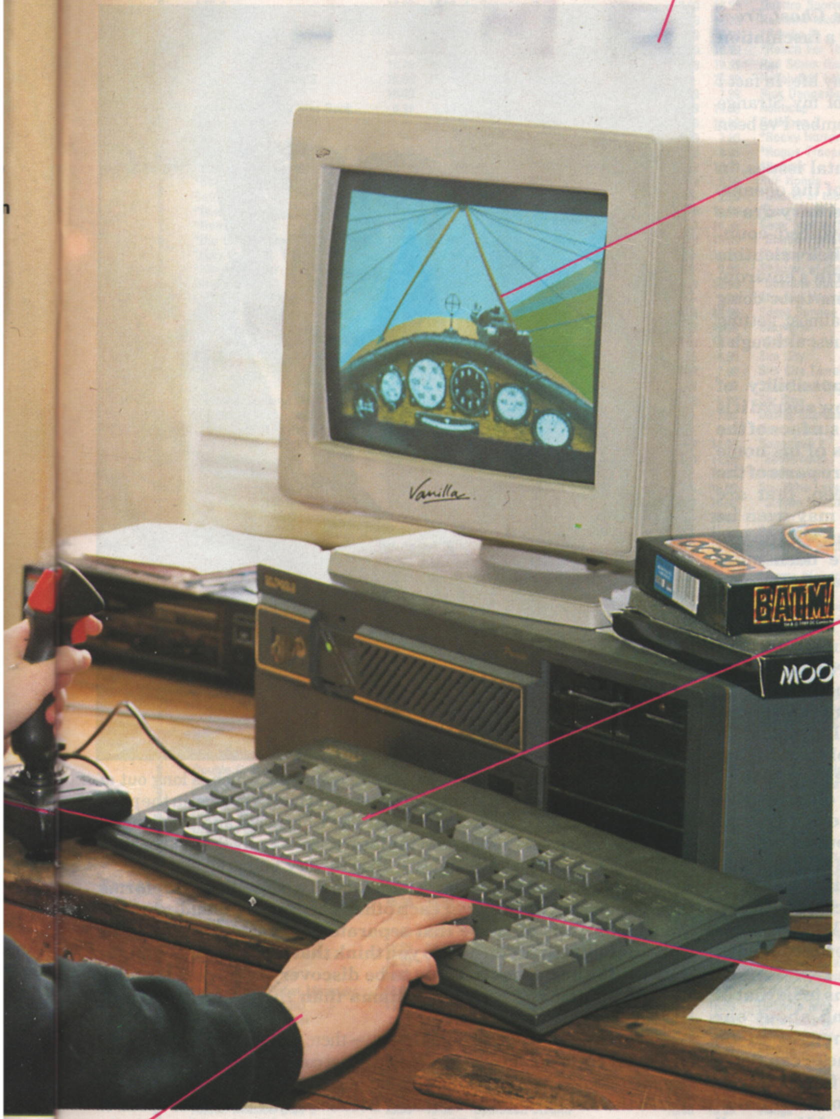
THE DRY ATMOSPHERE generated by a VDU is aggravated if you've plonked your computer in a room that's hot, centrally heated, chronically stuffy and badly ventilated anyway.

POOR OR IRRITATINGLY BRIGHT lighting (especially fluorescent tubes) is a prime cause of eye-strain.



MONITORS AND TV SCREENS emit electrostatic particles (which charge up the dust and dry the atmosphere), radiation and electromagnetic fields which are actually stronger behind and to the side of a monitor than in front. Positioned near windows or a bright light, screens are also subject to irritating glare.

CANCER. Computers may rank with saccharine, burnt toast and cling film as a potential source of carcinogenic substances. Recent studies suggest that extremely low-frequency electromagnetic fields (such as those found around a power cable, an electric blanket or a standard VDU) could be linked to leukaemia, lymphoma and brain cancer.

A BADLY POSITIONED KEYBOARD near the edge of a desk (forcing you to rest your hands on the sharp surface), too high or too low, can result in RSI and muscle strain.

SHOCKS AND BURNS. Caused by badly-wired equipment or electrical overload prompted by trying to run too many appliances from a single socket. If you smoke, flick your ash into the proper receptacle – accidents are frequently caused when bins and computer paper catch fire.

TWISTED, SPRAINED AND BROKEN LIMBS. One of the most frequent causes of accidents with computers has nothing to do with anything as complex as static electricity or radiation; you're much more likely to hurt yourself by tripping over a loose cable.

REPETITIVE STRAIN INJURY. RSI is caused by repetitive movement performed in the same fixed position for long periods of time. Symptoms are pain and stiffness around the wrist caused by the inflammation of tendons and tissues. It's much more common among typists and keyboard operators, but continuous joystick juggling could have the same result. Chronic RSI can be crippling and may force you to give up your job.

THE TEN-POINT PLAN FOR HEALTH

AS EVER, THE SECRET OF a long and healthy life with your computer is common sense. As long as you don't overdo things you shouldn't suffer from any ill-effects. In fact, if it's approached in the right spirit, playing with your computer can be positively beneficial: it can help you to wind down, it can encourage you to socialise and it's even been known to improve hand-eye co-ordination in young children. Imagine how laborious life would be if you had to go back to doing by hand all those marvellous things your computer does automatically.

If you're worried and you regularly spend several hours a day in front of your monitor, don't rush down to casualty and ask for a brain scan. Just following a few simple precautions should reduce your chances of suffering from the most uncomfortable side effects.

1. Try to limit yourself to an absolute maximum of four hours of gaming a day.
2. Take regular breaks of about 15 minutes every hour.
3. Position the screen, your desk, chair and lighting so that you're working away from any annoying glare. Turn down the brightness and, if you think it's necessary, invest in an anti-glare screen.
4. Choose ordinary bulbs, not fluorescent light to play by.
5. Get a comfortable chair.
6. Switch off the computer when you're not using it.
7. Make sure you stay as far away from the monitor as possible. The safest distances are at least 75cm away from the front and 90 cm away from the back and sides.
8. If craning your neck just to get a look at the screen turns you into a contortionist, overhaul your seating plan.
9. Open a window.
10. If you start to feel tense, go away and do something more restful instead.

Laurence Scotford goes One on One with the world's most renowned science fiction author...

ARTHUR C. CLARKE

ARTHUR C. CLARKE is probably best known for what's arguably the most famous science fiction movie of all time, **2001: A Space Odyssey**, which he made in collaboration with Stanley Kubrick between 1964 and 1968. However, while 2001 is undoubtedly a milestone in the history of science fiction and film-making in general, it's only one pinnacle in a lifetime of achievement

Arthur Charles Clarke was born in Minehead, Somerset on December 16th 1917 to Charles Wright Clarke, a lieutenant in the Royal Engineers, and his wife Nora Mary. Following a school career at Huish's Grammar School in Taunton (1927 to 1936), his first job was as an Assistant Auditor at the Exchequer and Audit Department, London, where he stayed until 1941.

Arthur C spent most of the war as a Flight Lieutenant in the RAF, where, in suitably pioneering style, he was a Radar Instructor and Technical Officer for the first ground-controlled approach radar. When his service ended in 1946 he was able to turn his attention to further education and in 1948 he graduated from King's College, London with a B.Sc in Physics and Mathematics.

For the next two years his expertise was put to good use as Assistant Editor of *Science Abstracts*, a journal of the Institution of Electrical Engineers. By this time he had already become famous, not only as an author of fiction but also as a successful science writer.

In 1945 the journal *Wireless World* had carried an article proposing the use of satellites for communication. The man who planted the seed that was to become a telecommunications revolution was – you guessed it –Arthur C. Clarke.

In 1953 came a marriage to Marilyn Mayfield, and three years later the Clarkes moved to Sri Lanka, which has been Arthur's home ever since. The marriage though was to last only 11 years, ending in divorce in 1964.

Over the next 35 years, Dr. Clarke became even more prolific as a writer of both science fiction and fact. Additionally, he has found time to undertake photographic explorations on the Great Barrier Reef and the coast of Sri Lanka, cover three Apollo missions for the American TV company CBS, appear in a movie (*Beddegama*, 1979), and make two TV serials for Yorkshire Television (*Arthur C. Clarke's Mysterious World* in 1980, and *World Of Strange Powers* in 1984).

Today Arthur C. Clarke has over 70 books and 500 articles and short stories to his credit. A measure of his standing in both scientific and literary circles is indicated by his collection of over 40 awards and honours. Even so, at 73 years of age Dr. Clarke has no intention of resting on his laurels – there are still great things to come!

What inspired you to write *The Ghost From The Grand Banks*? Was it simply a fascination with the fate of the Titanic?

I've been interested in Titanic all my life. In fact I think that I discuss that in one of my Strange Powers books. As long as I can remember I've been fascinated by her.

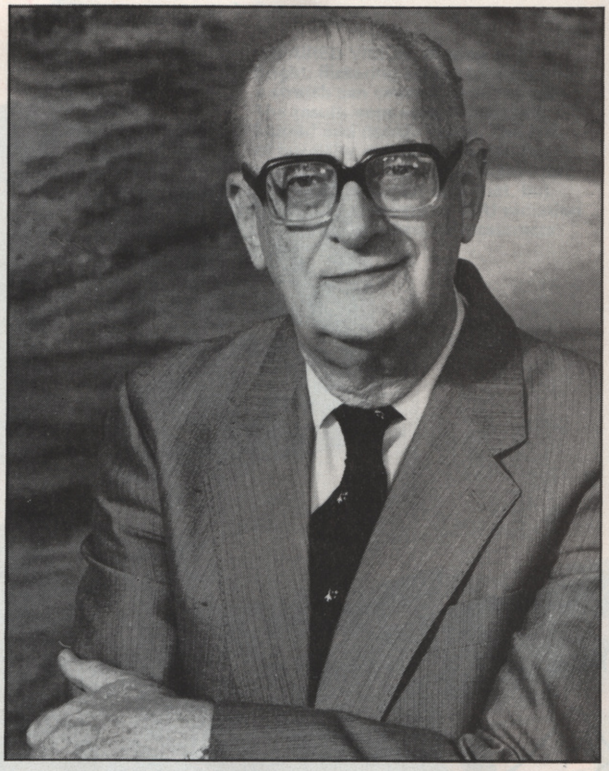
Ghost raises many environmental issues, in particular man's management of the oceans. Do you think that as the 21st century draws closer, the technologically advanced countries are going to have to divert their scientific efforts into dealing with the Earth's environmental problems? Well they seem to be doing nothing but that these days. I'm almost getting bored with the environmental issues, although I know I shouldn't be.

You mention in Ghost the possibility of mapping the ocean floors and how absurd it is that man knows more about the surface of the moon than he does about parts of his home planet. Considering that there are parts of the ocean, like the Challenger deep, that are almost totally unexplored and may even be home to undocumented lifeforms, why do you think it is that scientists have been more concerned with exploring space? Do you think this will change?

The sea is, in some ways, a more difficult environment. But of course it is important, and eventually we'll get round to finding out more about it, while space exploration continues.

The chapter 'Nobody Here But Us Robots' suggests an environment totally devoid of human life, but more than capably handled by our electro-mechanical counterparts. Does the idea of robots working on scientific programs which may continue for several human lifetimes appeal to you? It's like a Japanese automobile factory. Does it matter that the inventors won't see the result? As someone once said: "The first intelligent machine is the last invention man need ever make." Which I would rather have as "which man is ever permitted to make."

One of the themes in Ghost seems to be that of 'Technological Hubris' bringing about our downfall. The Titanic was thought to be unsinkable, but now rests on the ocean floor, and man's attempts to wrest her from nature's grip are equally fatal. Are you of the opinion that there are times when we should leave well enough alone, and that often we undertake scientific ventures for no other reason than that we have the technology and resources to do so?



Oh very much so. In fact I edited a book on that theme, and wrote an introduction to it, on that very subject. An anthology called *Three For Tomorrow*, which is long out of print. And I mentioned the sort of disasters that had happened in the past, and there's some better examples now like Chernobyl and Challenger, and worse events may happen in the future. That's why I'm not too keen on the idea of big space colonies – they're very vulnerable.

In both Ghost and *Rendezvous With Rama* two intelligent lifeforms never meet, but do discover each other's artifacts. Considering the enormous gulfs of space that separate our world from those of other intelligent lifeforms, do you think that any contact we might have with them is more likely to be discovery of lifeless legacies like Titanic or the capsule in Rama than the beings who built them?

Yes! Of course now there's a Rama trilogy – there are three sequels. *Rama II* is already out and *The Garden of Rama* is just completed, and the final one *Rama Revealed* we're working on right now. I think it is more likely that that's the sort of contact we'll have. Because of the enormous spans of time and space we're never likely to find intelligent life coincident in both, or very seldom. We may come across artifacts which give us clues as to where to look for intelligent life: that's the theme of 2001, the monolith fulfills that function.

You are well known for the amount of painstaking research that goes into each novel. In the course of your research into Ghost did you discover anything about current oceanographic studies

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or salvage technology that surprised you?

Not really. Except some of the advanced underwater robotics – I hadn't realised quite how advanced the oil companies are these days: the scale of their operations is awesome. There again we have an example of the Hubris in Piper Alpha.

When you write about possible future technology like rain-proof vibrating windshields, or packets of glass bubbles being used to lift wrecks, do you always directly extrapolate these ideas from existing technology or do you occasionally allow yourself the luxury of grand leaps of the imagination without that backing?

Oh yes usually it's based on real technology. But, on the other hand I've also done a few fantasies, like *Tales From The White Hart*. They're nearly all impossible things. I have fun doing that, but I'm very careful to distinguish between them. Any reader can usually tell which ideas I consider to be possible and which are just fun.

'Science Fiction' is a term that has been used to encompass a wide range of works from speculative fiction, based in fact, like your own work and that of Fred Hoyle, to fantasy in which the science is of no importance. Would you agree that some important visionary works of science fiction have not been given the recognition they deserve because the label SF is so broad that potential readers are put-off? Ghost for instance, is obviously worlds apart from the latest John Crowley novel, and yet they are still put onto the same shelves in bookshops and libraries...

Well there's an endless debate about where the border is between the two. Do we want to be ghettoised? It's very convenient to have all the science fiction in one place, but on the other hand that means that the general public may never discover you. It's an insoluble problem I'm afraid. Now I've written one book which is not science fiction, but would have been science fiction if it had been written earlier, and that's my novel on radar, *Glidepath*. If Glidepath had been written before the war, when radar was invented, it would have been pure science fiction.

The Titanic has already been the subject of a number of films. Are you hoping that someone will take up the challenge of recreating Ghost on celluloid?

Oh yes, it would make a wonderful film. And in fact, the man who directed *A Night to Remember*, Roy Ward Baker, has already done an outline. He was very impressed by it. Of course there's no deal yet, but it would make a good film.

How involved do you get with film and television projects based on your books?

I hardly get involved at all. For the TV series they've sent me the scripts and I've passed them, and I might even do an introduction.

To what extent do computers feature in your work? You mention in the appendix to Ghost running M-Set generators on your Amiga 2000.

I haven't had time to use the Amiga for months in fact. I've given away the Amiga 2000 and I'm getting an Amiga 3000 any moment now. I've got all sorts of programs, and I haven't had time to run them. The Virtual Reality people have sent me some wonderful programs, like simulations of Mars landscapes.

THE UNSINKABLE SHIP

ON APRIL 1ST 1912 the 59 year-old Captain Edward Smith sailed the White Star Line's newest liner out of Harland & Wolfe's Belfast dock and took her to Southampton to pick up passengers for her maiden voyage.

RMS Titanic was no ordinary ship: her 882 foot 46,328 ton length was supposed to be unsinkable. She had been carefully designed with a double bottom sub-divided by 15 watertight transverse bulkheads. Even if two of the chambers became flooded the ship would remain afloat.

Contrary to popular belief it was not Titanic's supposed invulnerability, but the Board of Trade's lax regulations that inspired the decision to fit her with lifeboats for only half her complement of passengers and crew.

On April 10th her maiden voyage began. She crossed the channel to pick up more passengers at Cherbourg and then returned to Ireland, calling at Queenstown (now Cobh) for Irish passengers and mail before setting sail for New York.

In total, the doomed liner carried 2,207 people: 1316 passengers and 891 crew. Many of the passengers were very distinguished and they included Bruce Ismay, the managing director of White Star Line and Thomas Andrews, the managing director of Harland and Wolfe. The glitterati were accompanied by many Irish immigrants travelling third class and some valuable freight, including a priceless copy of *The Rubaiyat Of Omar Khayyam*.

The voyage went well until Sunday April 14th when Captain Smith began receiving iceberg reports in the region of Newfoundland. Smith chose to ignore the reports and steamed on at full speed into the night.

At 11.40 the crow's nest lookout reported a large iceberg dead ahead. The order was given to swing the ship to Port and cut power, but it was too late to avoid a collision and the iceberg scraped down the starboard side.

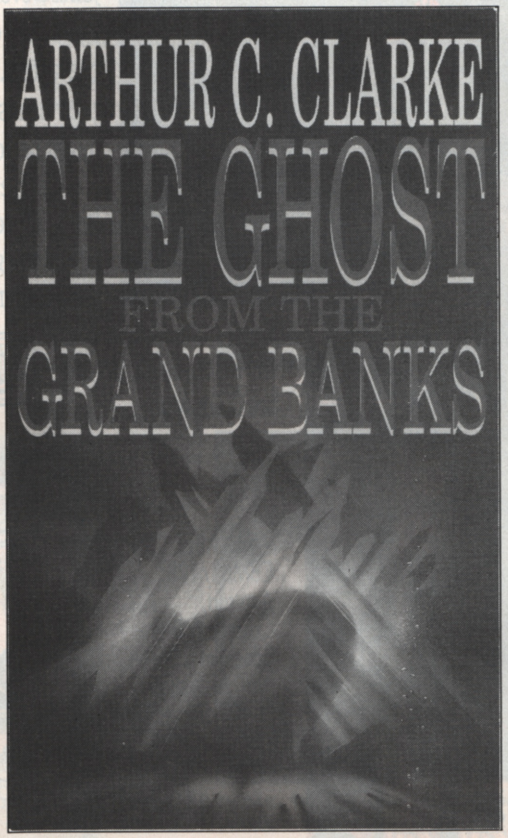
The damage was catastrophic: the berg had cut a gash 300 feet long, a third of Titanic's length, causing six of the chambers to flood. After surveying the damage, Andrews told Smith that there was no way that the Titanic would remain afloat. At 12.05 the order was given to uncover the lifeboats, and 10 minutes later a distress call was sent out.

Initially the boats were filled with women and children with First and Second Class passage, but some men were allowed on to replace those women who refused to go. Only then were some women and children with Third Class passage allowed to fill the remaining places.

Soon answers to the distress calls began to arrive, but the nearest ship, Carpathia, was four hours away.

At 12.45 the lowering of the boats began, and by 2.05 they were all launched. Five minutes later the order was given: "Abandon Ship: Every man for himself." Just half an hour later Titanic finally turned on her end and sank slowly to the bottom of the ocean. Andrews and Smith both went down with the ship, but, controversially, Ismay survived. The outcry was such that he was soon forced to resign and retire from public life.

The survivors, 393 women and children, 119 male passengers, and 139 crew, sat in the freezing boats until 3.20 when they sighted Carpathia. The rescue began at 4.10 and was completed at 8.30. By this time Carpathia had been joined by Californian, and they both sailed with the survivors to New York, where they arrived on April 21st.



For years afterwards the sudden appearance of Californian was a subject of much controversy. Half an hour after the collision, ship's lights had been sighted to the South of the Titanic, but the mysterious vessel was not answering the distress calls. A Morse light was tried and, when that evoked no response, rockets were fired, but the other ship just sailed away. The vessel that was close enough to have saved many more of Titanic's passengers could only have been Californian and yet its Captain, Stanley Lord, had failed to respond to the distress signals. The reasons why have been a constant mystery and Lord was hounded by the media for the rest of his life.

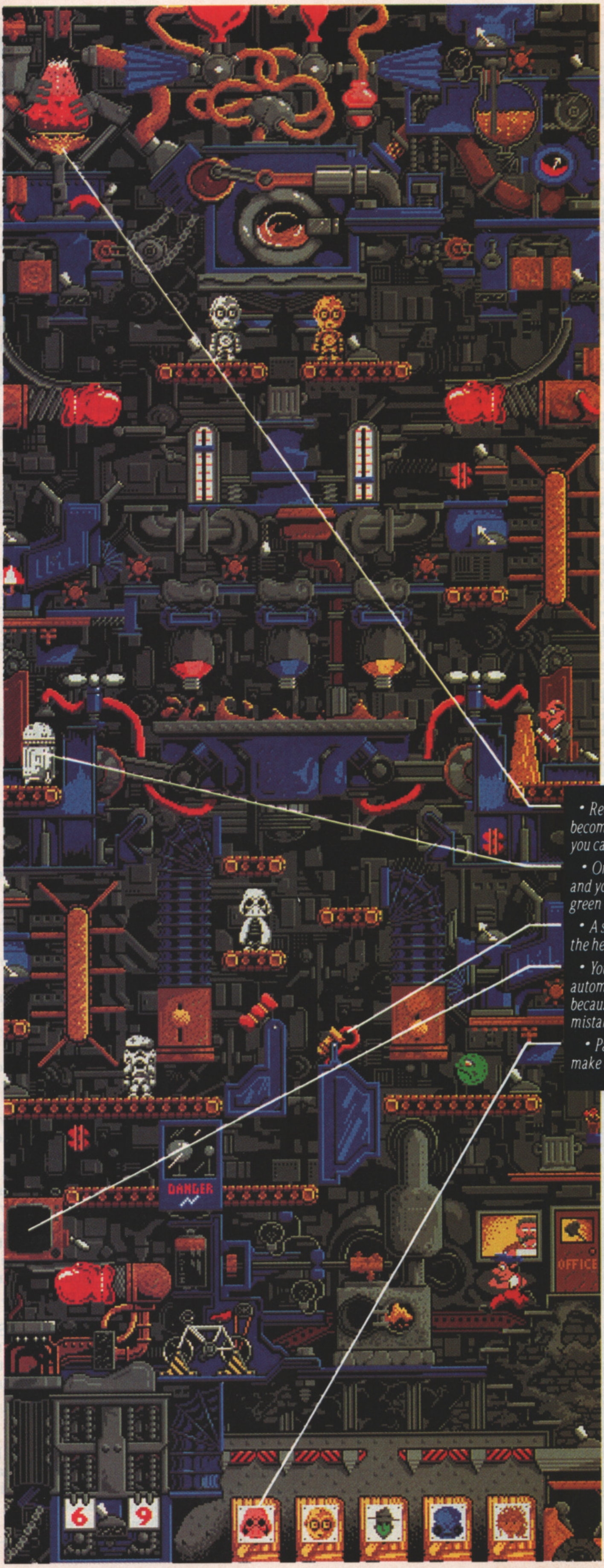
The Titanic was to remain undisturbed on the Grand Banks for 73 years until a team of American and French researchers located the wreck in 1985. The following year a remote-controlled robot was sent down with a camera and millions of people set eyes on the wreck for the very first time. In 1987, amidst a storm of protest from victims' families, salvage operations began to retrieve some objects from the wreck, and there were discussions about the possibility of raising her. However, the Titanic's hulk, riven in two, remains a prize that the sea has yet to be robbed of.

● If you want to witness the sinking of Titanic two films to look out for are *Titanic* (1953) and *A Night to Remember* (1958). If, on the other hand, you're more interested in getting her back to the surface, take a look at *Raise the Titanic!* (1980) and CRL's strategy game of the same name (not connected with the film).

THE GHOST FROM THE GRAND BANKS

Arthur C. Clarke's latest book treats on a theme that has haunted him throughout his life – that of the ill-fated ocean-going liner R.M.S. Titanic. He had already proposed a possible fate for the ship in 1975 in his novel Imperial Earth, in which the wreck has been raised and is used for tourist excursions. The new book is set in the years approaching 2012, the centennial of Titanic's sinking. Two rival commercial groups are planning to raise her in spectacular fashion, and this setting provides ample opportunity for Arthur C. Clarke to discuss another theme that greatly concerns him: the exploration and exploitation of the sea.

The book also addresses Dr. Clarke's fascination with fractals – the branch of mathematics and geometry that models the way in which many repetitive natural features, like mountains, trees, or coastlines, are formed. The Mandelbrot Set, which forms the basis of Fractal Geometry is a startling infinitely replicated pattern that has fascinated many people since its discovery (or invention).



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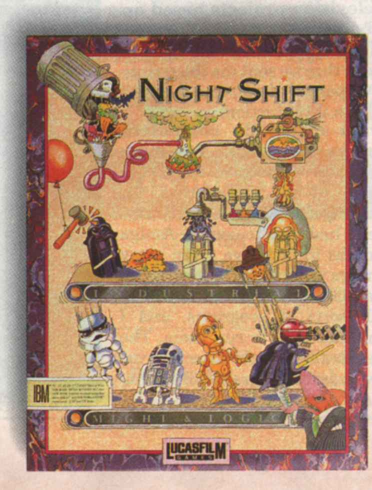

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THE ONE REVIEW

WHAT'S TICKLING THE TEAM

CIARÁN BRENNAN

Once more back in the breach, the new Ed has left behind his deep PC epics and is catching up with *Kick Off 2*, *SWIV* and that darned third level of the *Rotoplex* demo.

KATI HAMZA

Cybercon III isn't getting quite the amount of attention that Kati would like at the moment, as she's busy upping sticks and moving from Oxford to... well, Oxford (nicer pad apparently). So when she's not actually busy wrapping up the family's trappings for safe transportation, her time is mostly spent trying to find that Houghton chap.

GORDON HOUGHTON

So there he is... old Gordo's hidden between the packing crates making progress with *Turrican 2* – the chump!

BRIAN NESBITT

Brian's gone a little queer on us lately, he's neglecting the charms of his brother's ST and has taken an active interest in the opposite sex! Still, when he's not plighting his troth (or taking down train numbers – some things never change) the bespectacled one is wearing out his cells with *Revelation*.

PAUL PRESLEY

Brennan may have lost his depth, but Presley is taking these long-term games very seriously indeed. He of the multi-coloured barnet is currently devoting the better part of his spare time to *Jet Fighter*, *Red Baron* and *Hunter* (oh, and for a little light relief he puts his balls in his pockets with *3D Pool*).

LAURENCE SCOTFORD

He may soon be playing Hamlet (old 'Lol' is finally about to get his acting career off his tongue and onto the stage) but for now he's content to play *Lemmings*, *Loopz* and *Rock 'n' Roll*.

OVER THE FOLLOWING 35 pages, the cream of the current release crop is given the most thorough grilling that it's likely to get anywhere. And when all of this grilled cream is cleaned up, what you're left with is, as ever, the games speaking for themselves. Relevant screenshots illustrate a game's features and high points, while the ratings, price and release date are encapsulated in an easy-to-digest fact panel. If we've no real news for your machine's version, you've still got the best preview you'll see anywhere – and a full update will follow where necessary. And so, to the ratings...

PRICE	£24.99
OUT	Now
GRAPHICS	78%
SOUND	74%
PLAYABILITY	75%
VALUE	60%

OVERALL 70%

GRAPHICS
Not necessarily how colourful or well drawn they are, but how well they are used.

SOUND
Again, not a reflection of quantity, or indeed quality, of sound, but how well it fits in with the game in question.

PLAYABILITY
How does the game feel? Is it addictive or just uninteresting.

VALUE
Essentially a reflection of lasting interest – how much game you get for your money.

OVERALL
A useful point of reference – a summary of the preceeding ratings.

GODS (ABOVE) stays Earthbound, while *Red Baron* (above left) takes to the sky.

THWART THE Boche with *Escape From Colditz*.

MARCH

40 GODS
Renegade
52 TEAM SUZUKI
Gremlin
55 DEUTEROS
Activision
58 SWIV
Storm
61 TOWER FRA
Thalion
63 HUNTER
Activision
76 TURRICAN II
Rainbow Arts
79 RED BARON
Sierra On-Line
82 REVELATION
Krisalis
67 JONES IN THE FAST LANE
Sierra On-Line
68 CYBERCON III
US Gold
73 ESCAPE FROM COLDITZ
Digital Magic Software

GODS
Renegade

ATARI ST

PRICE	£24.99
OUT	End March
GRAPHICS	89%
SOUND	90%
PLAYABILITY	92%
VALUE	92%

OVERALL

93%

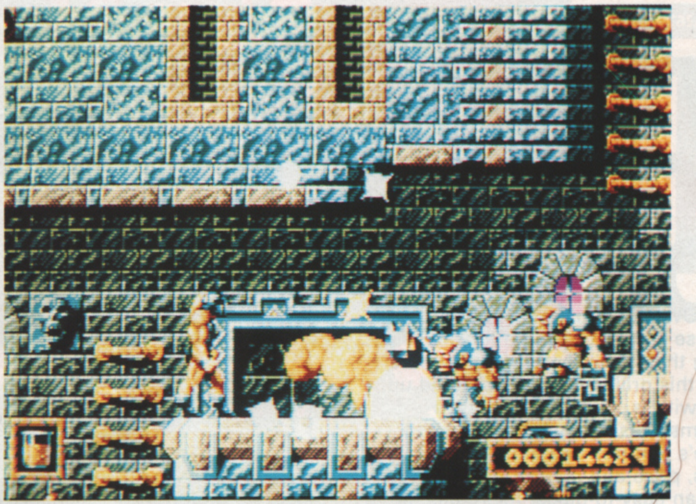
AMIGA

PRICE	£24.99
OUT	End March

IBM PC AND COMPATIBLES

PRICE	£29.99
OUT	May 1991

Laurence Scotford has a heavenly experience with the Bitmap Brothers' latest Olympic effort – a platform puzzler from the Pantheon.

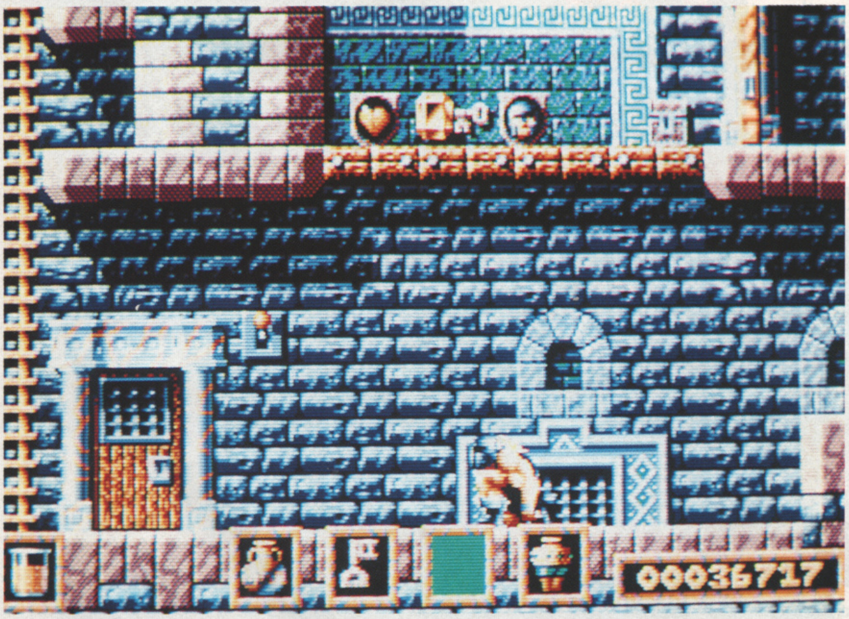


ALTHOUGH *GODS* HAS its fair share of stupid creatures that are quite happy to stroll right through a hail of fire, they're accompanied by more than a few intelligent brethren. These smart chappies will not only avoid your fire, they'll find the quickest and safest route to get to you!

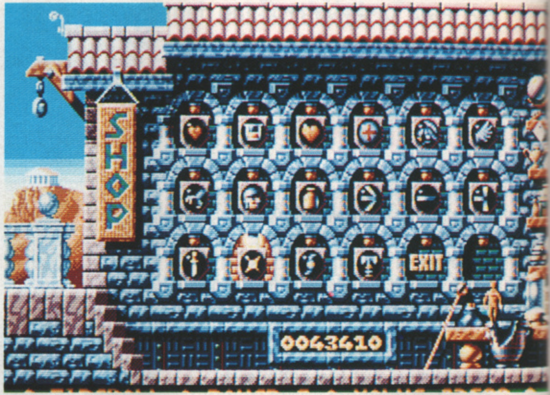
FOR CONNOISSEURS OF PLATFORM GAMES only three essential buys have emerged over recent months. Rainbow Arts' *Turrican* and its sequel are both worth having for their sheer size and playability. Psygnosis' *Killing Game Show* is not only eminently playable, but original and well-designed – a rare combination these days – and is also worthy of a place in anyone's collection. That just leaves *Gods*, probably best described as 'the thinking man's platform game', to make up the trio.

Gods is something of a first on two counts. As regular readers will already know, it's the first product from new publisher Renegade, and, as such, will be closely watched by other publishers, large and small. It is also another opportunity for The Bitmap Brothers to demonstrate their versatility. As *Cadaver* was for isometric action adventures, this is their first attempt at a platform game, and, again like Cadaver, they make it seem as if they've been creating platform games for years.

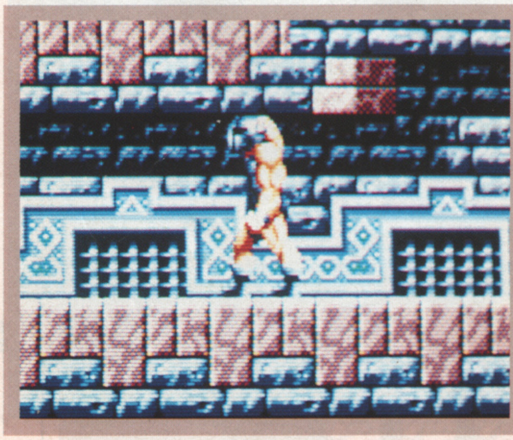
As might be imagined from the title, Gods has a mythological setting, loosely inspired by the Herculean legend (this is, admittedly, not the first time this particular source has been used in a platform game, but it hasn't been done like this before). There are four levels, each sub-divided into three worlds. In each world your hero has a quest, but your objectives only become clear to you as you



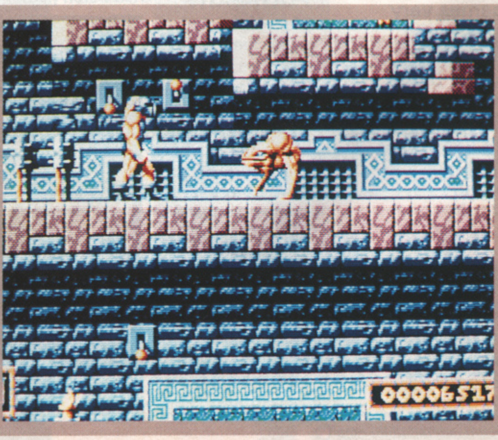
UP TO FOUR ITEMS can be carried at once. Adding items to the inventory is as easy as crouching over them and calling up the inventory window, shown here, then selecting an empty box. Dropping items is just as simple, although some automatically disappear after they have been used.



OF COURSE THERE'S the obligatory shop. You're guided there by the shopkeeper at the end of every level, so that he and his bird can take your hard-earned cash in return for anything from extra lives to shields giving temporary invulnerability. If you don't have enough cash to purchase a particular item, there's always the possibility that you'll wander across it during the coming level.



NOW HERE'S A PROBLEM. You've got to get past those spikes and you know that, in the correct combination, the three switches nearby will destroy them. But what's the right combination?



OOOPS! YOU'VE TRIPPED the wrong one and it's triggered off a fresh wave of walkers. Now you are going to have to deal with them before you can carry on.

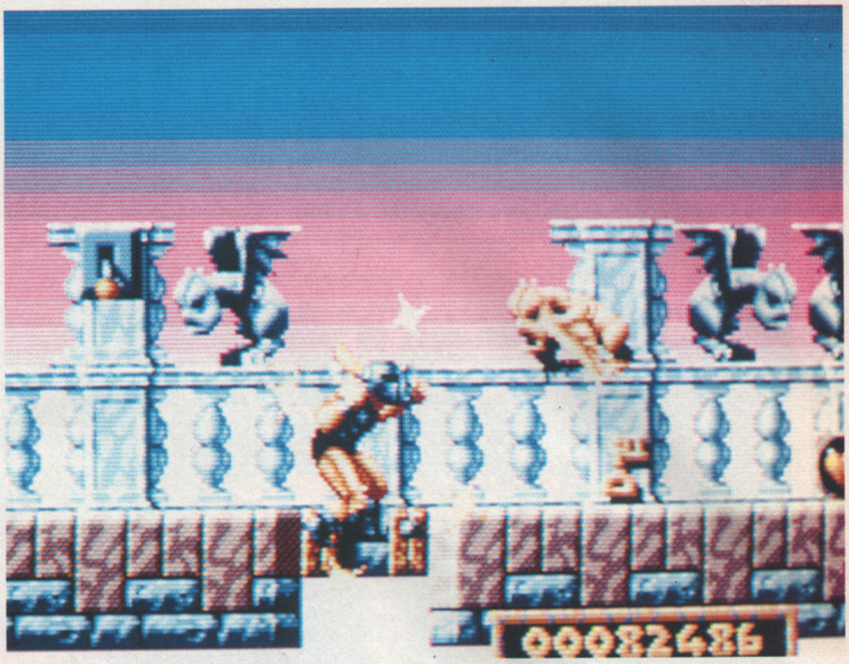
Gods

continue playing. It's up to you to piece together your task from the hints given.

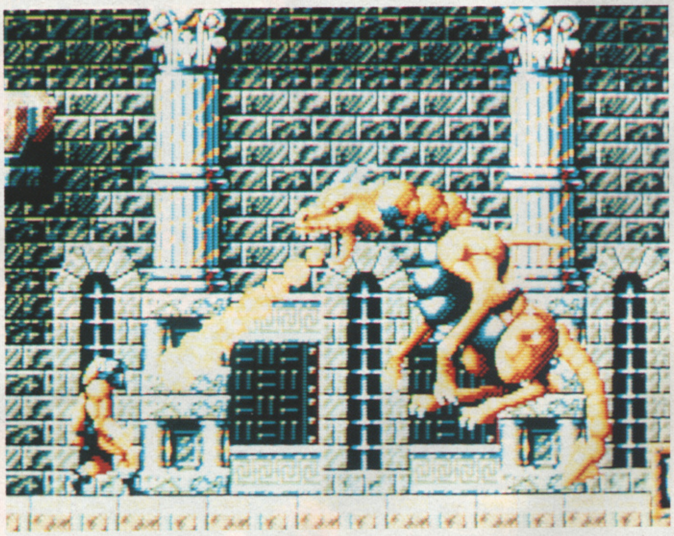
Points are scored for solving puzzles and killing aliens. And you'll definitely have to engage in both activities – aliens can sometimes be avoided, but when shot they leave treasure which can later be used to buy additional weapons and power-ups.

So far so good, you might think, but what puts Gods on a higher plane? At the heart of the program is a unique player monitoring system that keeps a constant track of just how well you're doing. If you're extra smart and extra quick, not only do you get bonuses, but life gets a tad tougher. If, on the other hand, you're tripping over your own feet and having to book holidays to finish levels then you'll be recognised as remedial and given the occasional helping hand, like the odd energy top-up or extra life.

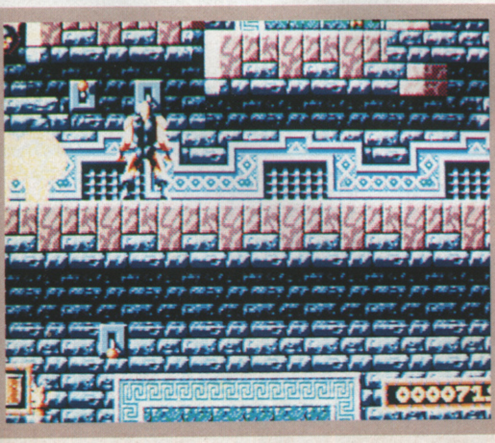
In addition, however you're doing, there are lots of hidden bonuses and rooms to discover. There are a number of ways of getting to them – it may be a secret switch or it may just be a matter of timing. There are enough hidden extras to ensure that Gods will surprise you, even on the second or third time through.



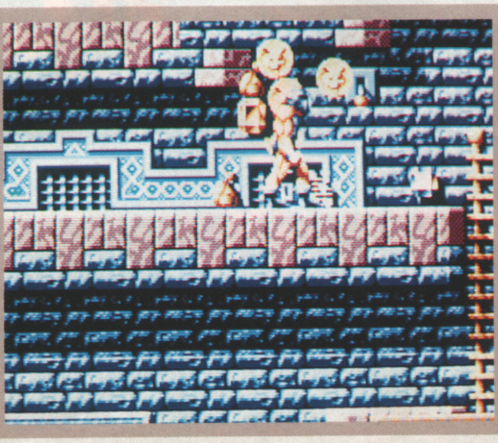
***GODS* IS FULL OF SURPRISES.** Here you've been calmly wandering along, minding your own business and admiring those stone gargoyles when, without warning, they become a little more lifelike. There's only one thing for it... down the hatch!



AS IF YOU HADN'T already been through enough, when you reach the end of a level there's a guardian to deal with – in this case of the large, clawed, fire breathing variety. This is one combat you can't avoid – it's just you against him until your energy or his reaches zero.

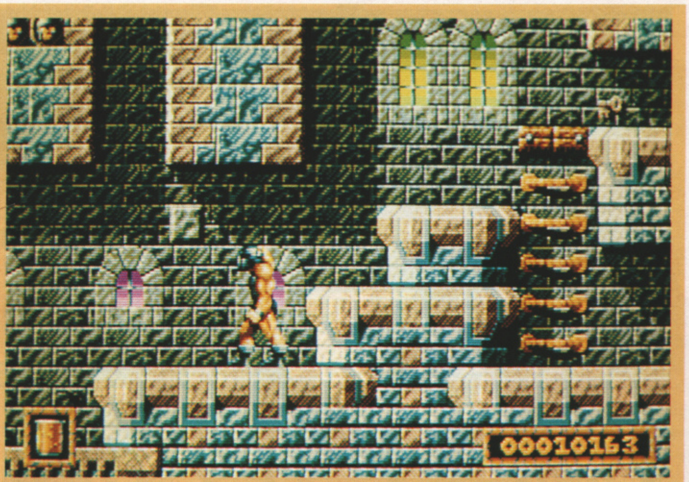


ALIENS OUT OF THE WAY, you can try again. Great, you've finally got the correct combination and the spikes have been destroyed, clearing your path. Problem solved. But wait...



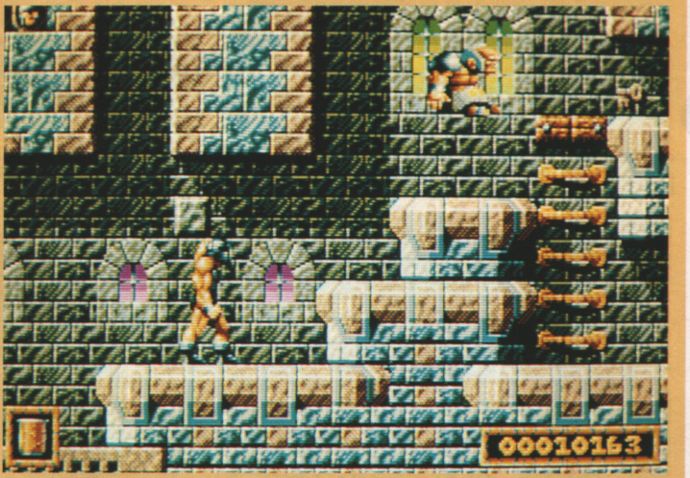
WHAT HAPPENS IF you go back to the first switch and try it again? Voila... you get showered in gold. Which just goes to prove the Gods help those who help themselves!

HERE'S ANOTHER PROBLEM. To progress much further you need that key up there, but the gap is to small for you to enter; so how do you get it?

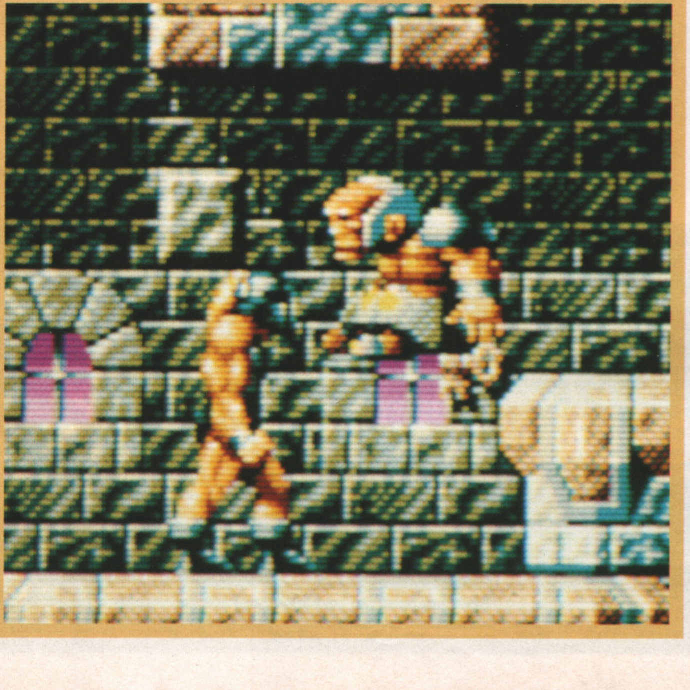


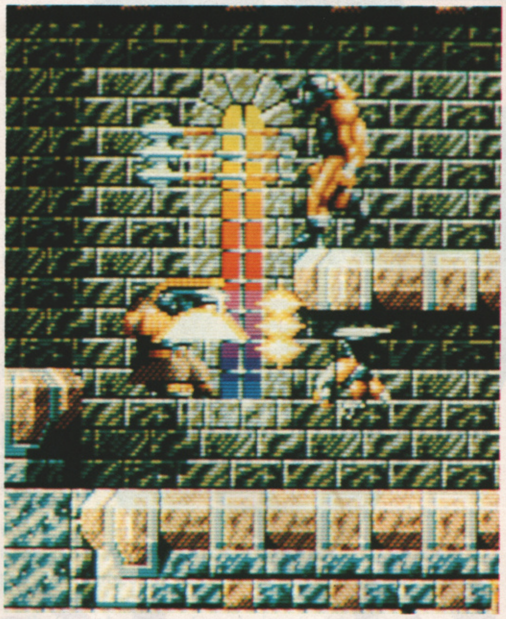
ANSWER: hang around until a thief comes along. But how does that help you?

GODS
OADING LEVEL 2



ANSWER: the thief steals the key and then heads on down to attack you. Just wait till he gets close then let fly a couple of shots to kill the little blighter and collect the dropped key. Problem solved!



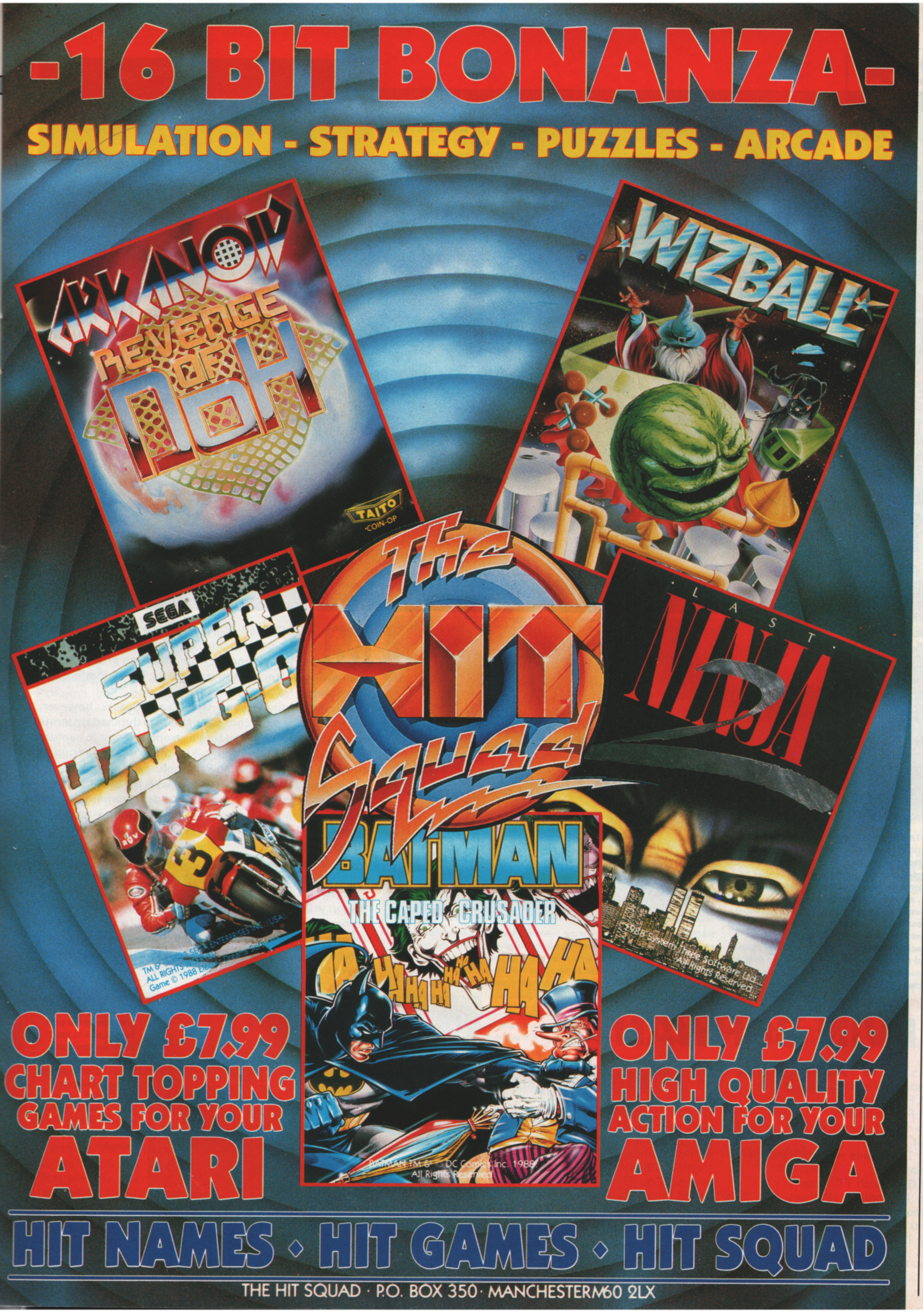


LOOKS FAMILIAR THAT PARROT. Yep! Get the right icon and you can have yourself your own bird-brained companion, quite happy to spit fireballs at enemies while you get on with something more useful... like running away. The familiar has his own hit-points, so he won't last forever: one collision too many and he becomes a dead parrot... a deceased parrot... a parrot that is no more... a parrot gone to meet his maker... a parr... (eerghk!!)

ST IF THERE IS ONE CRITICISM that can be levelled at *Gods*, it's that the graphics are a little too detailed. Occasionally objects can get lost against the intricate stonework backgrounds, but this is a cosmetic problem and, to be honest, it hardly makes a difference when the action heats up. It's perhaps a little unfair to start with that very minor grumble, because the detail does give all the graphics a very solid quality, which is reinforced by some superb animation. Being a Bitmap Brothers game it comes as no surprise that Gods is quite hot on the sound front too. The title track is *Into The Wonderful*, a jaunty little Nation 12 number, and somehow they've managed to make it sound good on an ST too. Spot effects, rather than just being exercises in strange sounds thrown in to fill up the silence, have been used thoughtfully and often supply clues to events off-screen. The control method has been well thought out; it's easy to do things like shoot from ladders, and picking up, dropping, and using objects couldn't be simpler. To begin with you might need five minutes or so to completely adjust to the best method of rapidly firing at aliens coming from both directions or jumping on and off ladders, but, that done, you're in for a treat. Gods is absorbing, fun, and should provide long-term entertainment for all platform addicts, even the experts.

A AMIGA OWNERS ARE going to see the benefit of some cosmetic changes. The sound will, naturally enough, be even more wholesome, and the graphics will be tweaked to make, for instance, the colour-graduated sky even prettier. Otherwise, what you see here is what you get.

PC EXACT DETAILS ON PC *Gods* are a little up in the air at the moment. It's the Bitmaps' policy to support all major sound cards, but as to video card support, you'll just have to wait and see.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SOUND	87%
PLAYABILITY	85%
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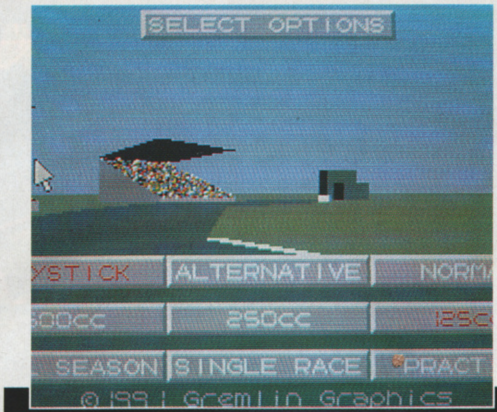
SOUND	78%
PLAYABILITY	85%
VALUE	85%
OVERALL	**91%**

IBM PC AND COMPATIBLES

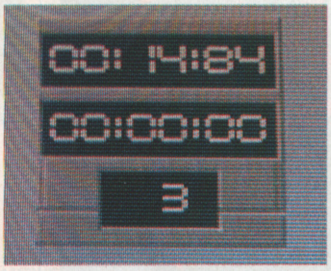
PRICE	N/A
OUT	N/A



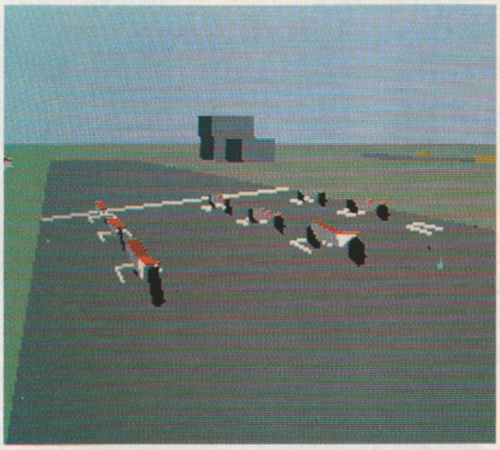
THE MAIN menu offers a choice of three mounts: 125cc, 250cc and 500cc. The main difference between these is that the first has automatic gears (and is therefore easier to ride) while the other two are manual.

With the wind in his hair and 500cc of horsepower between his legs, Paul Presley pulls on his leathers and burns rubber.

Team



THE STATUS panel in the top left corner shows your current lap time, your best lap time and how many laps are left to go. Whenever a lap is completed or you overtake someone (easier said than done) the position indicator flashes up briefly, as does the damage indicator whenever you bump into something. Damage is measured in percentages – make it all the way up to 100 per cent and it's curtains for you. In a strange concession to fantasy (considering the program's general realism) the bike actually repairs itself if you drive for long stretches without incurring more damage.



RACE DAY, and the crowd are out in force. Pick a track from the 16 offered, ride three laps to qualify and you'll find yourself on the grid surrounded by seven other bikers, all intent on leaving you behind. The accompanying text describes some of the features of the course ahead and whether you can expect a fast race or a more dexterous one.

MOTORCYCLE RACING has been a popular subject for 16-bit conversion right from the very start, with the results ranging from all-action arcade affairs such as *Super Hang-On* to more realistic simulators' such as MicroStyle's *Honda RVF*.

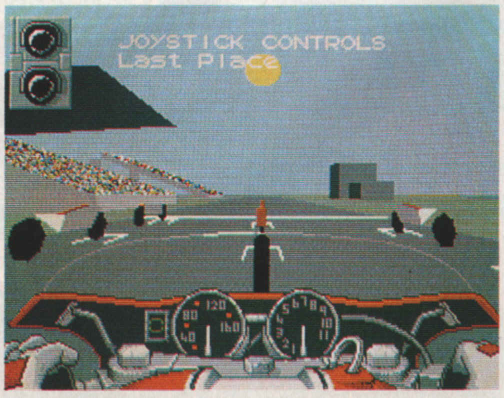
Gremlin's collaboration with Team Suzuki, however, leaves even the most complex of these in the shade in terms of technical accuracy, making a strong attempt to capture the kind of atmosphere and realism that is generated during an entire season of Grand Prix motorcycle racing.

The racing team worked closely with the programmers, covering all aspects of the game's development – from providing technical information right down to strapping a camera to a bike and driving it around the game's courses, allowing for all the tunnels, hills and curves to be included accurately.

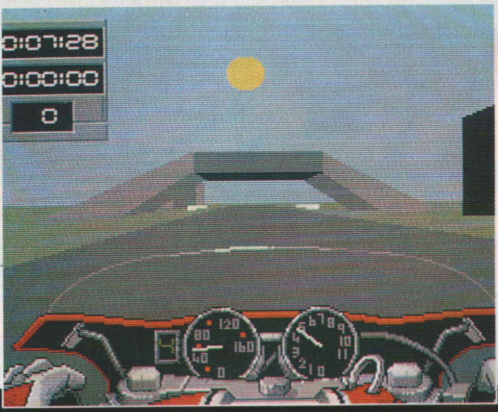
The result is a game that now offers you the chance to experience all of the thrills and spills of Grand Prix motorcycle racing, a game that offers you the chance to take command of one of the most successful racing bikes ever created, a game that offers you the chance to have your hair swept back, your knees to get chaffed and your face to be covered in dust and oil... well, almost.

KEVIN SCHWANTZ

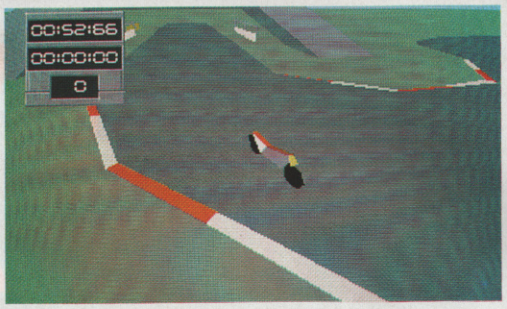
Born: June 19, 1964 – Paige, Texas.
Grand Prix Victories: 13 – 500 Suzuki.
1974 First race.
1984 First road-race.
1985 US Superbike Championship debut.
1986 Top points scorer, Transatlantic Challenge.
First GP: Dutch TT, Assen.
First GP points: Belgian GP, Spa Francorchamps.
World Championship: 22nd.
1987 Top points scorer, Transatlantic Challenge.
US Superbike Championship: 2nd overall.
World Championship: 15th.
1988 First full GP season.
First GP wins – Japan & Germany.
World Championship: 8th.
1989 Six GP wins, eight lap records & nine pole positions.
World Championship: 4th.
1990 Five GP wins, six lap records & seven pole positions.
World Championship: 2nd.



PRESS the space bar to look over your shoulder at the track behind and to see if there are any other racers approaching. As a rule, if the leader is about to lap you, you should let him pass – blocking him off and causing him to crash is far more fun though!



PRACTICE makes perfect, so head for the practice track to hone your riding skills to perfection. An empty track gives you time to work out how best to take corners, when it's safe to accelerate and when you should slow down to avoid that oncoming tree.



A SELECTION of camera viewpoints offer virtually any view to watch the race by, including upside down! You have a choice of fixed (behind the bike), free-floating from any angle you choose or floating around the bike while always pointing North.

SUZUKI'S 500cc GRAND PRIX HISTORY

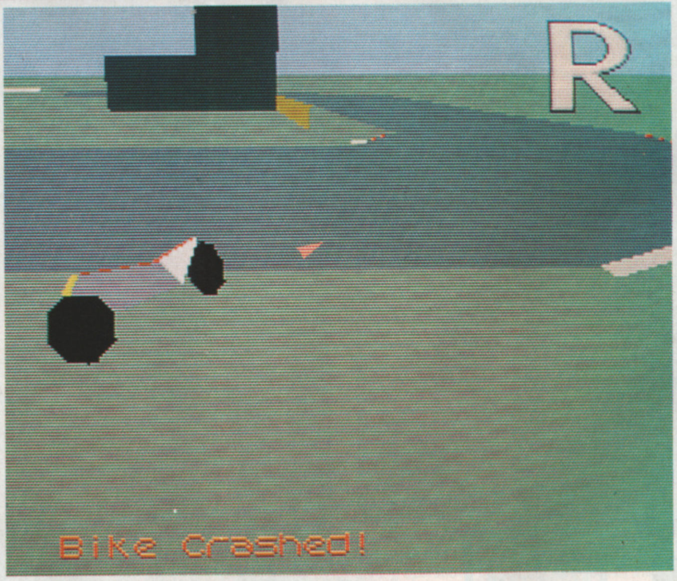
1974 Debut of RG500 – Jack Findlay 5th and Barry Sheene 6th overall. Suzuki 3rd in manufacturers' championship.
1975 First 500cc GP win (Sheene in the Dutch TT), Teuvo Lansivuori 4th, Sheene 6th overall.
1976/77 Barry Sheene World Champion.
1978 Barry Sheene 2nd overall.
1979 Virginio Ferrari 2nd overall. Suzuki riders take nine top ten places.
1980 Randy Mamola 2nd overall.
1981 Marco Lucchinelli World Champion.
1982 Franco Uncini World Champion.
1983 Randy Mamola 3rd overall.
1987 V4 RG500 Gamma introduced. Kenny Irons 14th overall.
1988 Kevin Schwantz joins GP team, scores RGV's first GP wins (Japan & Germany), 8th overall.
1989 Kevin Schwantz scores six GP wins, eight lap records & nine pole positions. 4th overall.
1990 Suzuki joins Lucky Strike. Schwantz wins five races, sets six lap records & seven pole. positions. Schwantz 2nd overall, Niall Mackenzie 4th overall.
1991 Schwantz and Didier de Radigues to campaign the latest Lucky Strike Suzuki.

Suzuki

A IT LOOKS fast, it sounds fast and by golly, it *is* fast. As far as 3D simulations go, *Team Suzuki* has to be the fastest and most exhilarating yet. It's a tad over-responsive though, and although practice does help out in this department: it's still a little off-putting when you're trying to negotiate a tricky bend with five other bikes screaming at your heels – lose control and it's hard to get back on the right track (forgive the pun). The graphics are generally silky-smooth, although the speed does tend to suffer when the screen is full (details such as the riders on the opposition bikes and the dashboard can be turned off to even things up again). The unlimited choice of camera views makes for interesting racing and the variety in track design allows for plenty of challenge, although it would have been nice to be able to practice on the different tracks instead of being limited to a single circuit. The damage factor simplifies things enough to allow the flow of the game to go uninterrupted, although some sort of pit stop feature would have added to the big race atmosphere. Not so much a racing game, as an earth-bound flight simulator, Team Suzuki is by far the closest thing yet to genuine motorcycling.

ST LISTEN UP Atari fans, for once the ST's graphics are actually better than the Amiga's... pity that the same can't be said for the sound though. Here, the Amiga's growling, powerful engine noise is replaced with what sounds like a lawnmower at an acid house party and crashing sounds like a clap of thunder that suddenly thought of something better to do. The speed is still there though, with an even smoother screen update, but there is one thing that really sets this above the Amiga version, the controls: the auto-centering is faster and as a result more controllable, allowing for smoother races, less crashes and more fun.

PC HANG UP your leathers, chaps. Gremlin has no plans for a conversion at this stage or in the immediate future.



CRASH, and you're treated to an action replay of the last 15 to 30 seconds, using a full range of camera viewpoints to best illustrate your embarrassment. Thrill as your bike swerves around a tricky chicane, swoon as you overtake the leader with ease... then whimper as you hit a fence and skid into the nearest grandstand.

DIDIER DE RADIGUES

Born: March 27, 1958 – Louvain, Belgium.
Grand Prix Victories: 2 x 250cc, 2 x 350cc.
1977 First race.
1978/79 Belgian 750cc champion.
1979 First grand prix.
1980 Belgian 250cc champion.
World Championship Positions:
1980 – 18th (250 Yamaha)
1981 – 9th (250 Yamaha), 17th (350 Yamaha)
1982 – 6th (250 Chevallier – Yamaha), 2nd (350 Chevallier – Yamaha)
1983 – 3rd (250 Chevallier - Yamaha)
1984 – 9th (500 Chevallier - Honda)
1985 – 8th (500 Honda)
1986 – 7th (500 Honda)
1987 – 12th (500 Cagiva)
1988 – 7th (500 Yamaha)
1989 – 12th (250 Aprilia)
1990 – 12th (250 Aprilia)

COMING SOON...

BACK TO THE FUTURE PART III
™
image WORKS

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IMAGE WORKS, Irwin House, 118 Southwark Street, London SE1 0SW Tel: 071-928 1454 Fax: 071-583 3494

Deuteros — The Next Millennium

DEUTEROS – THE NEXT MILLENNIUM
Activision

AMIGA	
PRICE	£24.99
OUT	Late February
GRAPHICS	90%
SOUND	85%
PLAYABILITY	88%
VALUE	89%

OVERALL 89%

ATARI ST	
PRICE	TBA
OUT	March

IBM PC AND COMPATIBLES	
PRICE	TBA
OUT	TBA

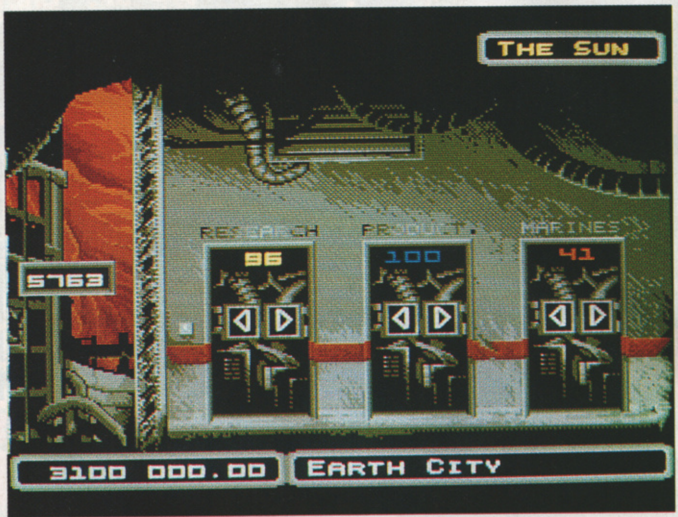
A millennium later and nothing's changed. Paul Presley offers to help re-populate the universe.

JUST WHEN MANKIND'S future was looking bright, along came a rogue asteroid and wiped out the entire human race save for a small colony, living on the moon. And as if that wasn't enough, a Martian invasion force also chose that particular moment to attack.

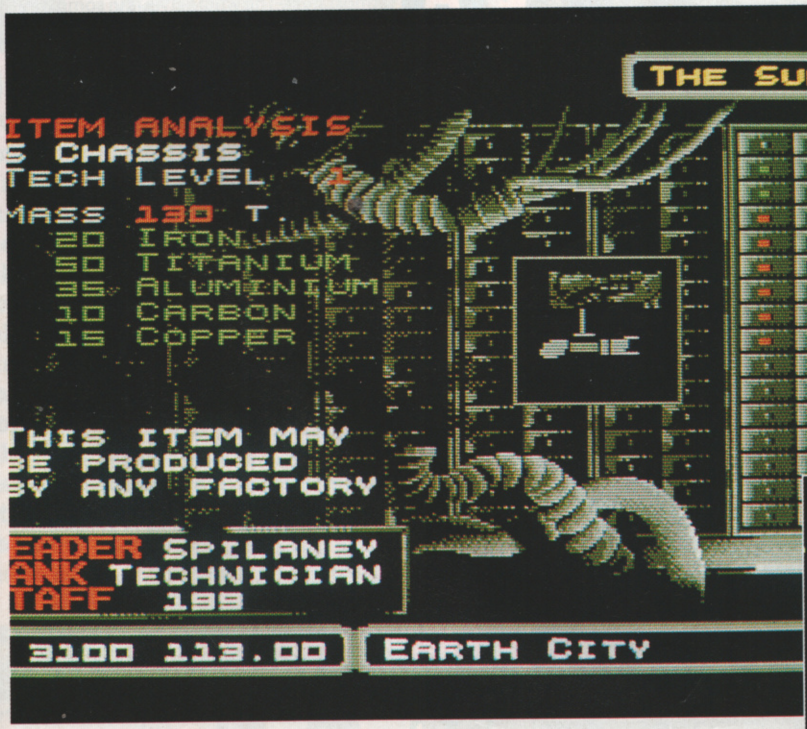
Anyone remember that particular plot? That's right, *Millennium 2.2*, a game that set you the considerable task of rebuilding the Earth and make it a healthy, happy place to live once again – all the while fending off those unwelcome alien attentions.

Now, 1,000 years later, all is well again. The ozone has been repaired and the aliens have all been extradited back to their own world – or so you think.

While you've been getting back to your roots, the Martians have been spreading across the rest of the known universe, building their forces, setting up alternative lifestyles and generally mellowing out. As a result your current plans for planetary expansion might even have to involve trade negotiations with your erstwhile counterparts. Go forth and multiply, but remember, you're not alone out there...



THE FIRST STEP in re-colonising the universe is to train your populace in one of three areas. The Research team are the brains behind your workforce, Production creates the tools, while the Marines are the ones who use them, not just to fight your inter-galactic battles but also to pilot shuttles and build bases.

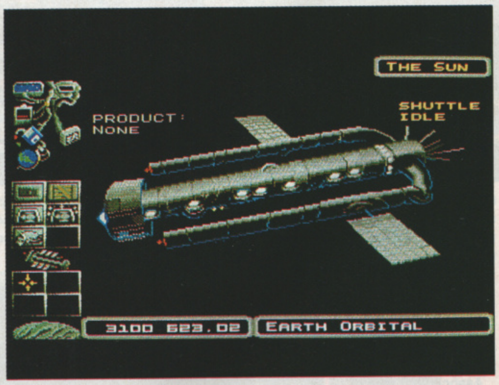


ITEM ANALYSIS
S CHASSIS
TECH LEVEL 1
MASS 130 T
20 IRON
50 TITANIUM
35 ALUMINIUM
10 CARBON
15 COPPER

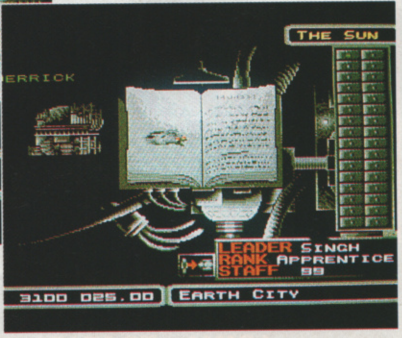
THIS ITEM MAY
BE PRODUCED
BY ANY FACTORY

LEADER SPILANEY
RANK TECHNICIAN
STAFF 199

BEFORE ANYTHING IS BUILT, it has to be thoroughly researched to find out exactly what type of minerals it requires. Initially, you only have access to items such as Shuttle Drives and Methane Fuel, but as time goes on, the boys and girls really earn their money inventing new and improved items such as larger Shuttles and Automatic Cargo Computers.

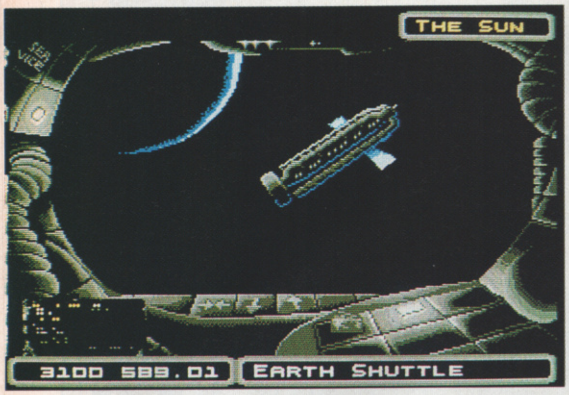


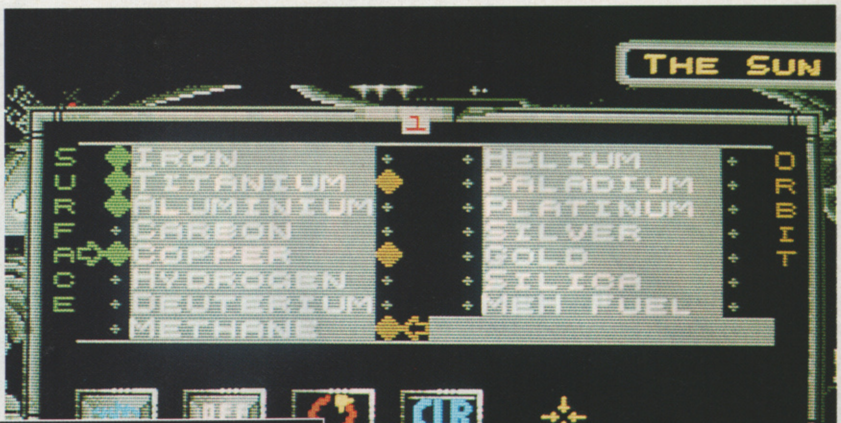
IN ORDER TO colonise the rest of the universe, factories must be built and populated to set up landing points for the larger shuttles. From there, mining operations can be set up between the Orbital Factory and the planet, allowing the build-up of a stockpile of minerals.



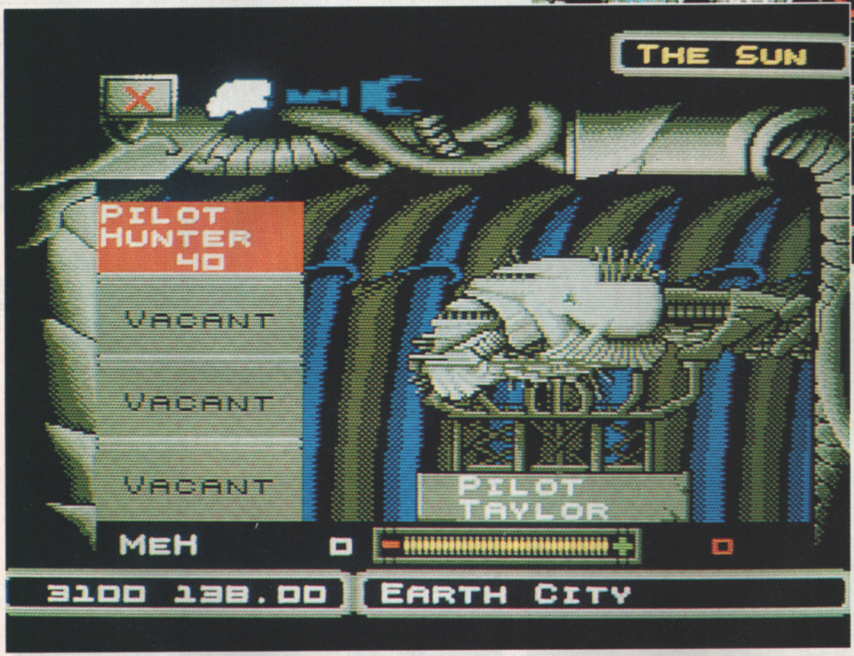
LEADER SINGH
RANK APPRENTICE
STAFF 99

WHEN THE RESEARCH is finally complete, the crew can get to work building the objects of your desire. Simple things such as Storage Derricks take no time at all, but more complex items, like the Cryogenic Pods, can take ages to build and so use of the Advance Time icon often becomes essential.


THE SUN
3100 589.01
EARTH SHUTTLE

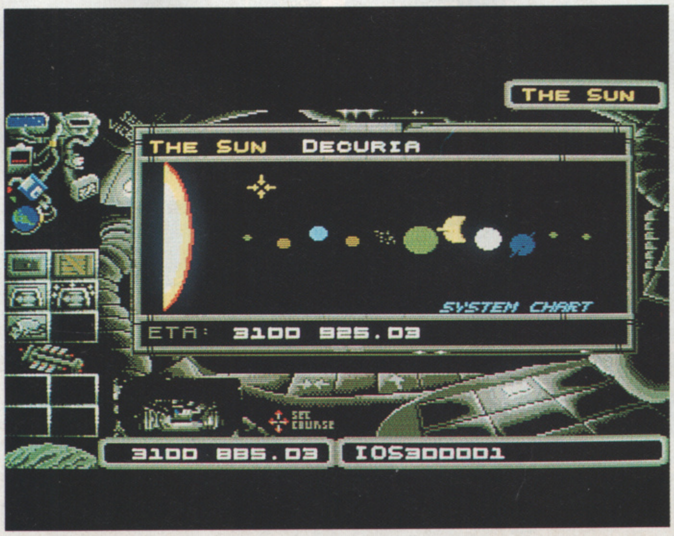

THE SUN
SURFACE
IRON
TITANIUM
ALUMINIUM
CARBON
COPPER
HYDROGEN
DEUTERIUM
METHANE
HELIUM
PALADIUM
PLATINUM
SILVER
GOLD
SILICA
MEH FUEL
ORBIT
CLR
EARTH SHUTTLE

THE AUTOMATIC Cargo Computer (ACC) is a handy little device that enables each shuttle to set up automatic supply runs between a planet and an Orbital Factory – while you're off doing other things. The green dots indicate which items are to be taken from the planet, while the orange ones tell it what to drop off in orbit.


THE SUN
PILOT HUNTER 40
VACANT
VACANT
VACANT
PILOT TAYLOR
MEH
0
0
3100 138.00
EARTH CITY

HERE SHE IS, the pride of your fleet. Shuttles are generally used as multi-purpose cargo carriers, transporting sections of Orbital Factories or carrying minerals and people from one planet to another. Then, once an Orbital Factory has been set up, your research boys should come up with a nice little inter-planetary version of the shuttle and allow you to boldly go where not many have gone before.

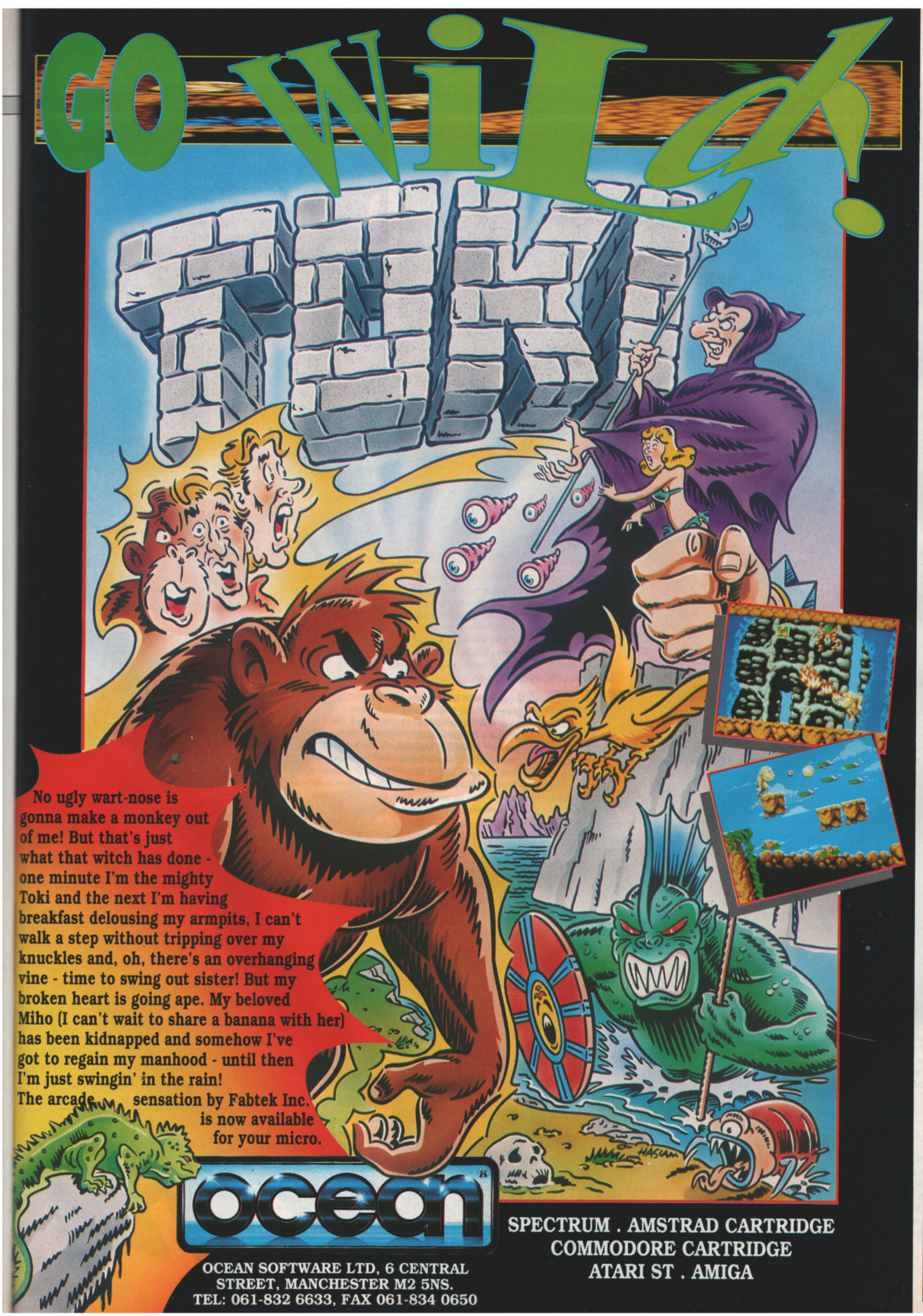
INTERPLANETARY SHUTTLES come complete with a handy-size 'SA' (Shuttlemobile Association) map of the galaxy. Each planet is shown separately, along with whatever moons are in its orbit. The type of minerals contained on the planet are also depicted, allowing you to work out which planet has the best supplies for your needs.


THE SUN
THE SUN DECURIA
SYSTEM CHART
ETA: 3100 925.03
SET COURSE
3100 885.03
IOS300001

A FROM THE INTRO sequence onwards, this game oozes a sense of crispness, polish and atmosphere. The whole style is in some way reminiscent of *Alien* (the film) and although you're never really in any danger, there's a definite a feeling of tension prevailing. Although things start fairly slowly, *Deuteros* definitely falls into the 'put a lot in and you'll get a lot out' category. Don't expect to rush straight in and be immersed in action and excitement, as even a relatively simple task such as setting up your first Orbital Factory takes a fair amount of time. This is where the only real problem crops up, each Orbital Factory needs eight segments to become operational and to be honest, this is far too many. Four or five would have been perhaps a better figure and would have made things just that little bit more accessible. Once things are up and running though, you soon become engrossed in the proceedings, setting up cargo runs from one planet to another, researching new products and fighting aliens. Speaking of which, the space combat is a slightly odd affair where a mass of different coloured dots plow into each other – it may sound strange, but it's actually quite a laugh... at first. At the risk of over-complicating things a bit of interaction or strategic play might have been nice, but nothing is really lost as it stands. Deuteros is deep, there's no denying it, and as the sequel to *Millennium 2.2*, you'd expect nothing less.

ST AS WE SPEAK, there's no specific news as to what's happening on the this front, although a version should appear fairly soon after the Amiga. The usual tweaking of sound effects is likely to be the only change.

PC THINGS MAY HAVE BEEN VAGUE regarding the ST version, but there's even less information available for PC owners. Don't hold your breath.



No ugly wart-nose is gonna make a monkey out of me! But that's just what that witch has done - one minute I'm the mighty Toki and the next I'm having breakfast delousing my armpits, I can't walk a step without tripping over my knuckles and, oh, there's an overhanging vine - time to swing out sister! But my broken heart is going ape. My beloved Miho (I can't wait to share a banana with her) has been kidnapped and somehow I've got to regain my manhood - until then I'm just swingin' in the rain!
The arcade sensation by Fabtek Inc. is now available for your micro.

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ATARI ST . AMIGA

OCEAN SOFTWARE LTD, 6 CENTRAL
STREET, MANCHESTER M2 5NS.
TEL: 061-832 6633, FAX 061-834 0650

SWIV
Storm

AMIGA

PRICE	£24.99
OUT	March
GRAPHICS	92%
SOUND	91%
PLAYABILITY	92%
VALUE	90%

OVERALL

93%

ATARI ST

PRICE	£24.99
OUT	March

IBM PC AND COMPATIBLES

PRICE	N/A
OUT	N/A

Ciarán Brennan prepares to cook more goose in Storm's advanced adaptation of Tecmo's two-player blasting classic.

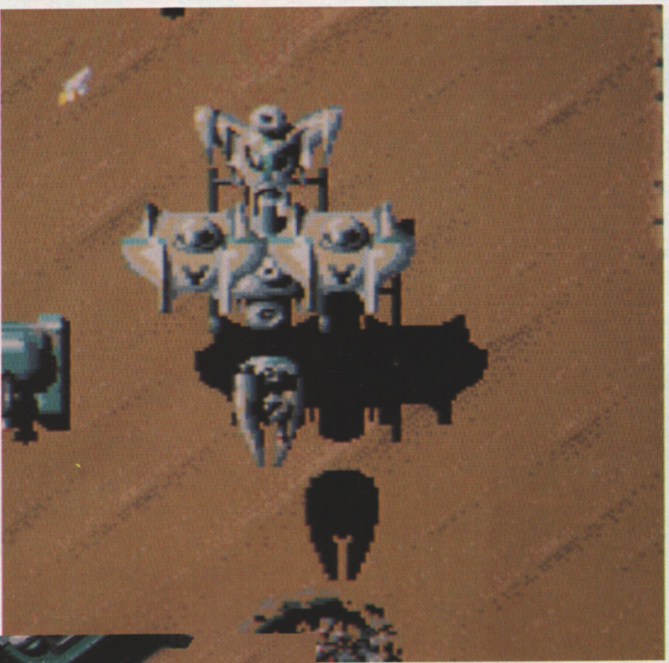
SPECIAL WEAPONS Interdiction Vehicles? Possibly. Secret Weapons Installation Vehicles? Surely Not! Silkworm IV? Certainly seems the likeliest.

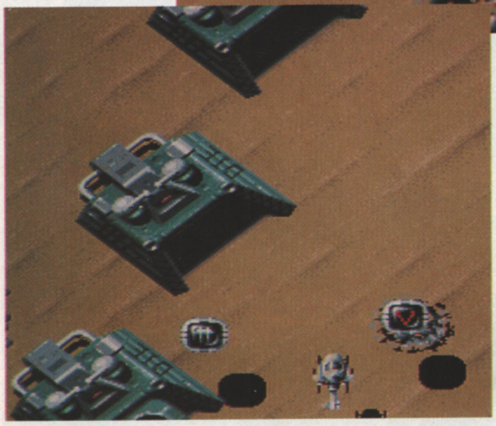
Whatever *SWIV* stands for, Storm's top to bottom scrolling shoot 'em up is undoubtedly a progression from Tecmo's original one or two-player coin-op, spruced up with a new '90's look.

This isn't just the original game with a facelift though, as the developers claim that their main aim in putting together this pseudo-sequel is to make the event a little more interesting for the poor sod who ends up in control of the jeep (those who remember the original game rarely have fond memories of driving into trouble while their flying partner had an enviously easy ride).

Whatever the reason, the result is a seemingly endless fast-paced all-action blaster which will test the player's stamina as well as his or her reflexes. For although there's only one continuous level to negotiate, it's divided into 15 different zones with names (and looks) as diverse as Ghost Town, Arctic Sea Grassland and the Sci-Fi Zone - almost 40 minutes of scrolling from start to finish.

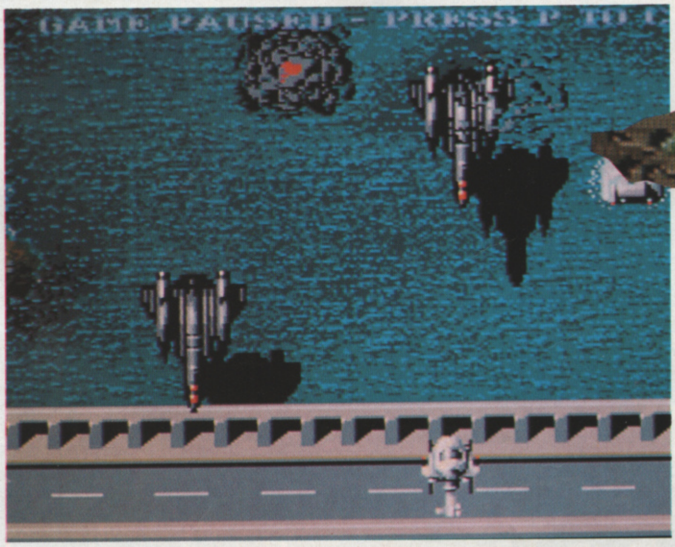
If this appears to be all too much, there's a little comfort to be found in the program's 'automatic difficulty level' setting. Basically this means that the game figures out how good the player is and adjusts the number and skill of the enemy's hardware to compensate.



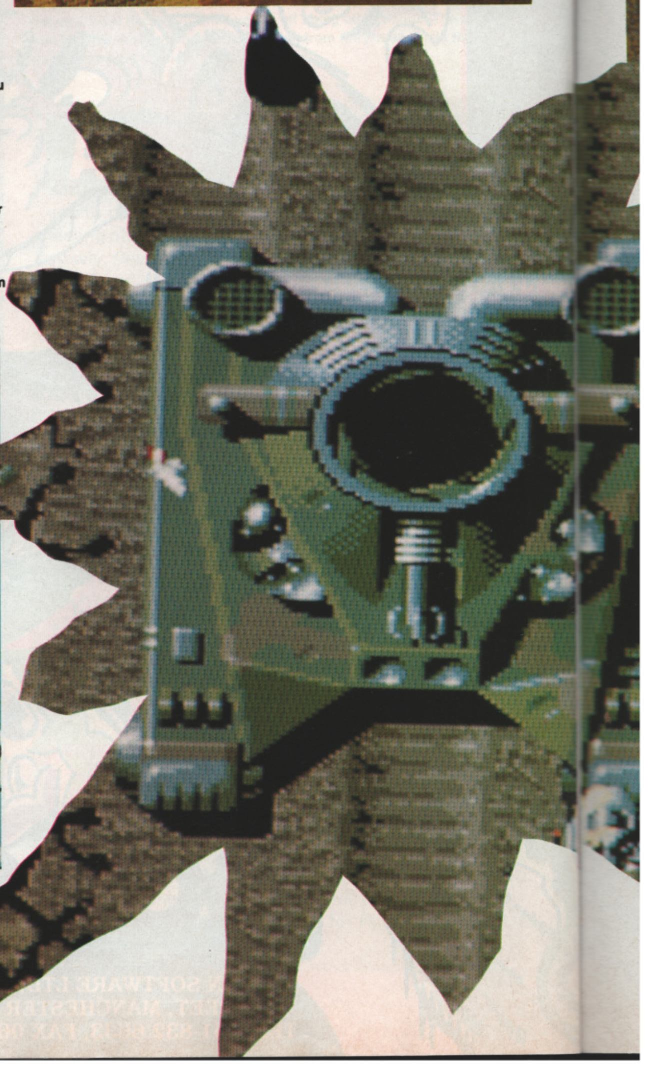


ALTHOUGH THE SCROLLING has shifted perspective and the graphics have acquired a '90's' feel, some things remain very much the same. The Gooseneck helicopter, for example, still arrives on the scene in several pieces, only to regroup before your very eyes into a very 'fowl' beast indeed (above). Direct hits to the head and body are as good as useless, but if you can manage to hit that neck enough times . . .

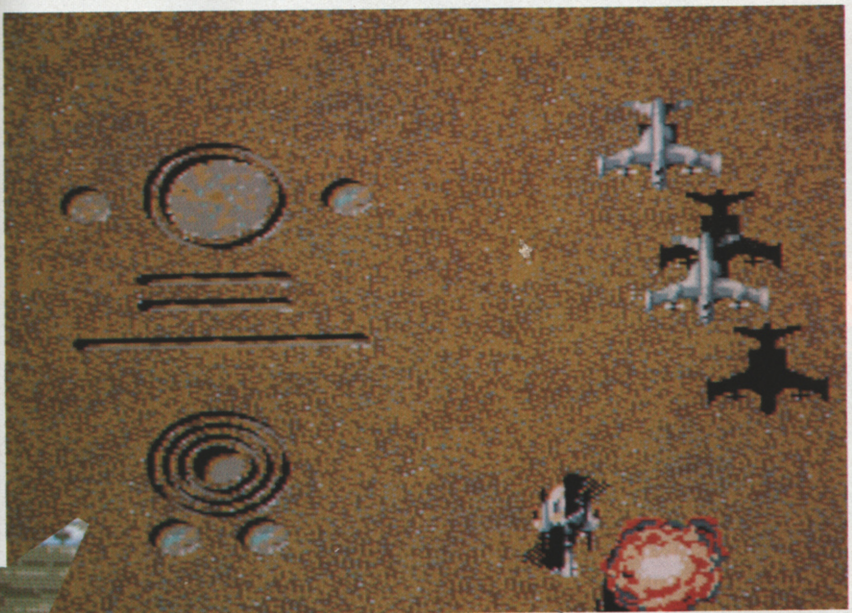
. . . then the goose is cooked and leaves behind a veritable feast of power-building tokens (left). These provide a range of four power-ups: a bonus, for extra points and a limited shield; increased parallel firepower; spreading firepower and rapid firepower (there's also a secret token in the form of a star, but it's up to you to find that for yourselves). Shooting the tokens cycles through the four options as well as sending them back up the screen, thus keeping them in view for a few vital extra seconds.



NOT ALL OF THE LEVEL is land-based – but fear not jeep driver, your four wheeler is temporarily traded in for a nippy gunboat. It's one of this game's few disappointments that there isn't more effective changeover sequence between the two vehicles, but at least skipping from one to the other doesn't interrupt the gameplay even slightly.



SWIV

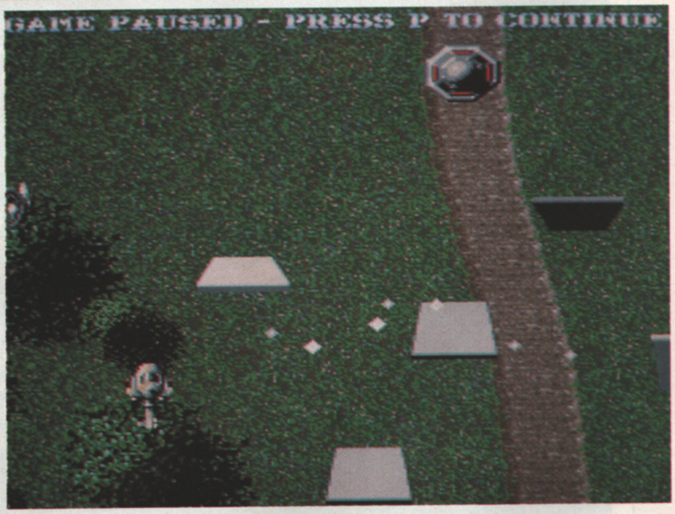


A WHO COULD FORGET the first time that the smart bomb was activated in the original *Silkworm* and that fabulous 'boom' burst from the monitor's speakers? Well it's exactly that rush of excitement that's generated when the going gets tough in *SWIV* - and that's more or less right from the off. This is one hell of a shoot 'em up: all-action gameplay combined with extraordinary graphics and a two-player option that requires both participants to really work together for a change. True, it provides precious little that you haven't seen before in terms of gameplay, but rarely have so many classic gaming features been combined together so well into such a neat package. Fans of Silkworm will welcome back a lot of old friends, albeit in slightly different guises, while complete newcomers will be faced with too much of a challenge to have time to worry why they're being attacked by a monstrous flying goose. Glorious graphics, sound that goes beyond the functional and that elusive 'one more try' factor make SWIV an essential purchase for blasting fans.

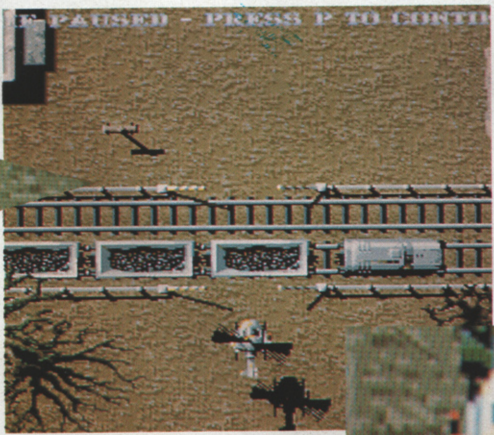
ST The gameplay will come out virtually identical, but only for users of double-sided disk drives (there is no version for single-sided drives). This version will however be STE compatible, providing an improved palette among other improvements for users of the ST's bigger brother.

PC Just as there was no PC Silkworm, there are no plans for an MS-DOS-compatible SWIV. This is more of a pity than usual, as adrenaline-pumping shoot 'em ups (especially for two players) are as rare as hen's teeth on IBM's machine.

THERE'S NO DOUBTING the amount of care and attention that's been lavished on this entire program – but if any extra proof were needed, just check out what happens when the action reaches the cornfield. It's impressive enough to watch the jeep leave flattened crops in its wake, but this pales into insignificance when the grounded spaceship takes off leaving – yes – crop circles!



PROGRAMMERS Ned Langman and Ronald Pieket Weserik have included a small 'tribute' to one of their own favourite games in the form of *Xevious* Land, a short section featuring some of the sprites from Atari Games' venerable shoot 'em up.



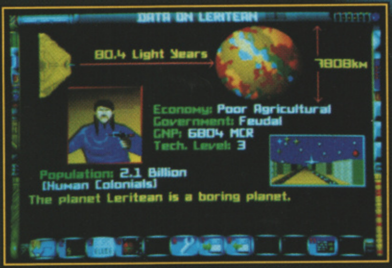
THE OCCASIONAL TRAINS (above) don't cause the helicopter too much trouble, but they're something of an inconvenience for the jeep, so it's best to get rid of them as soon as possible. Shoot the engine and the remaining carriages gradually slow to a complete stop, while destroying one of the carriages allows the engine to speed off the opposite side of the screen while the remaining stock once again grinds to a halt.

ANOTHER OLD FAVOURITE from the original was the 'mama' helicopter, which didn't do any damage in its own right, but spewed forth a storm of buzzing helicopters to do its dirty work. There's a double threat presented here, as when the mama eventually leaves the screen, its babies zoom off in its wake, destroying everything in their path.

ELITE
Plus
RAINBIRD

Good, Great, Best, Better

élite, *n. The choice part, the best, (0f). [F,= choice]*
plus, *adj. Additional, extra; positive. [L,= more]*


DATA ON LERITEAN
80.4 Light Years
7808km
Economy: Poor Agricultural
Government: Feudal
GNP: 6804 MCR
Tech. Level: 3
Population: 2.1 Billion
(Human Colonials)
The planet Leritean is a boring planet.

Good games come and go, and great ones last much longer. The best can win awards, but only one can claim to be Elite.

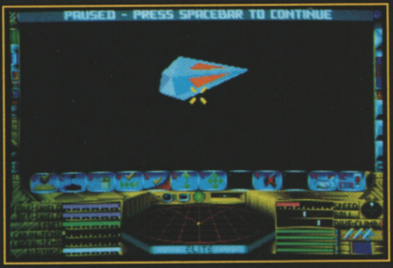
When the history of computer gaming is written, its name appears early on. And on. And on. Generations have played it; some have beaten it; but none have tired of it.

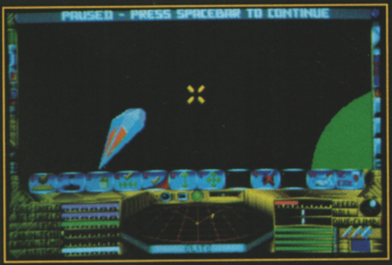
The original mix of space exploration, trading, and combat has endured imitators, pretenders and millions of hours of play. Now the best is to get better.

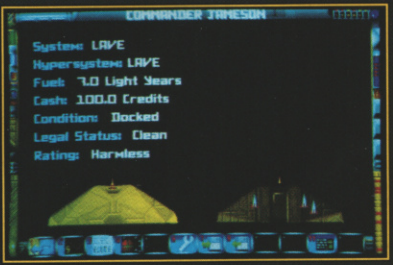
Rainbird have updated the IBM PC compatibles version to utilise the technology which has developed over the game's lifetime.

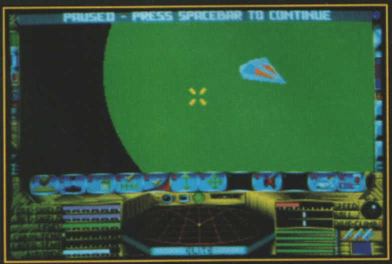
Amazing 3-D graphics, in EGA, VGA and MCGA modes bring even more life to cosmic combat; a redesigned icon-driven interface speeds trading, information gathering and map reading; support of Ad-Lib and Roland sound-boards enable your ears to share the vivid pleasures of life on the high seas of space; and brand new missions extend gameplay even further than before.

The classic six-year old recipe remains the same; new ingredients add to the flavour; treat your taste-buds to *the* best. Elite Plus.


PAUSED - PRESS SPACEBAR TO CONTINUE


PAUSED - PRESS SPACEBAR TO CONTINUE


COMMANDER JAMESON
System: LAVE
Hypersystem: LAVE
Fuel: 7.0 Light Years
Cash: 100.0 Credits
Condition: Docked
Legal Status: Clean
Rating: Harmless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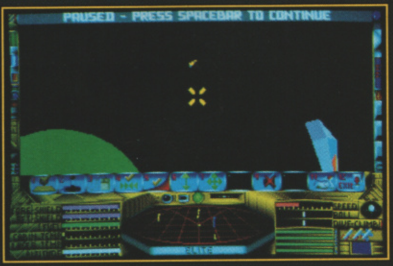
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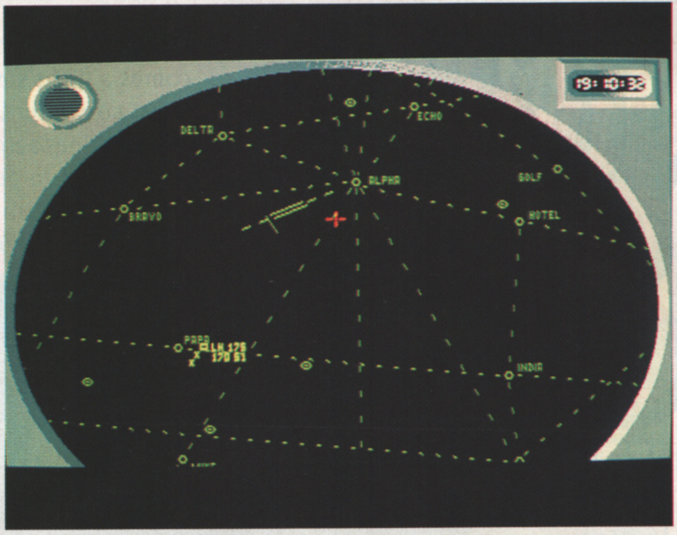
Elite Plus will be available for IBM PC compatibles at £34.99.
The original versions of Elite are available for Atari ST and Commodore Amiga, at £24.99.

Unit 1, Hampton Road Industrial Estate, Tetbury, Glos. Tel: 0666 504326

Tower FRA

Flying one plane is hard enough, flying a squadron is even trickier. Paul Presley takes control of an entire airport and finds it's not as easy as Alpha Bravo Charlie.



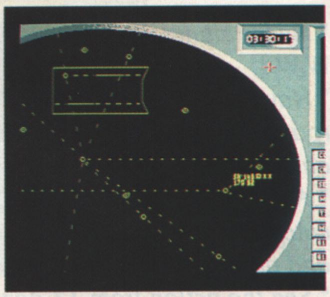
WHAT BETTER WAY is there to keep track of the dozens of planes that want to fly over your airport than with the radar display. There are four types (main radar, tower control, arrival and departure) corresponding to the four types of gameplay. The runways are displayed as solid lines within a large rectangle and aircraft are either small squares or triangles, marked with their call-signs, altitude and speed.

IT'S ALL VERY WELL flying around in the latest fighter plane known to man, risking life and limb over enemy territory while on secret bombing missions, but what about when you return home?

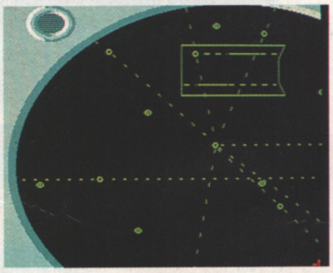
Who's responsible for making sure your plane doesn't accidentally collide with one just taking off? Who's responsible for making sure the 747 filled with holidaymakers has a clear passage of air to fly through? Who? Air Traffic Control Man, that's who.

Now you get the chance to share in the exciting life of an Air Traffic Controller as you handle arrivals, departures, overflights and taxiing, ensuring the skies over Germany are full of non-crashing planes and the ground isn't littered with burning wreckages.

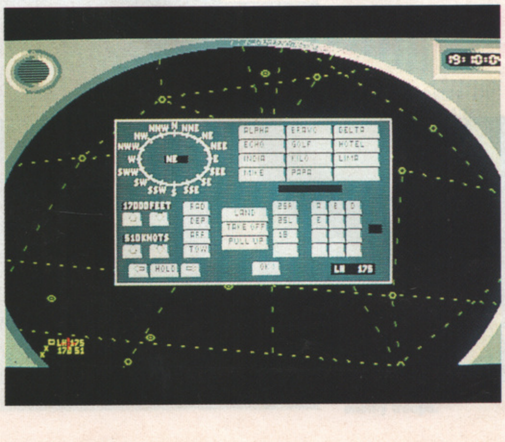
Take charge of the towers at Hamburg or Frankfurt and watch the aircraft go up and down, tell departures when to depart and arrivals when to arrive, handle hijack situations and engine fires with ease. All in a day's work for a busy Air Traffic Controller.



TO THE RIGHT OF THE RADAR is the mini-computer from which information such as weather conditions or flight paths can be accessed, coded transmissions can be sent to the aircraft, data such as waypoints can be overlaid onto the main radar and the alarm can be activated to alert the fire crews.



TO THE LEFT OF THE RADAR is the aircraft control strip, a list of all the planes you can expect to see, along with their call-signs (Sierra Oscar 219, and so on) their destination, plane type and all other information needed to determine where the plane has to be and when.



DIRECT ORDERS to the pilots of each plane are issued using the Flight Control Panel. The altitude, speed and direction can all be altered allowing each plane to fly at safe distances to each other. Once a plane reaches its destination the appropriate 'handover' control has to be pushed to alert the other controllers.

A EVERY AIR TRAFFIC CONTROL simulator (and believe it or not, there have been quite a few) will be compared to Wesson International's definitive *Rapcon* – and *Tower FRA* fares up pretty nicely. The only major drawback here is the strange flick-screen effect which causes you to momentarily lose track of what's on the screen – a hazard during rush hour! There was no real need to split things like this, one screen for everything would have done the job. On the plus side though, it's extremely easy to get the hang of and you soon find yourself totally absorbed with the comings and goings of both large and small aircraft. The amount of random factors that can affect a plane make for a varied gameplay, anything from strong winds to a hijack situation can happen, although mainly on the higher levels. Although there's often a lot going on, there isn't a great deal to look at: what's there is presented well enough, but with a screen full of numbers and green lines, it's not the kind of game you use to show off to your friends. The other main aspect, the speech (using the internal SID speech chip), does give the impression that it accidentally ended up sounding like an accurate portrayal of a radio microphone and leaves something to be desired. The lack of aesthetic pleasure however is more than made up for by the challenge and intensity that's generated. Tower FRA proves that landing planes can be as fun as flying them.

ST LAGGING SLIGHTLY BEHIND the Amiga, this one is so far identical in all ways – except that (unsurprisingly) the speech option will not be available.

PC SORRY, BUDDING PC ATCs, those stubborn Thalion boys won't divulge when this version will be available. Stay tuned to these pages for an Estimated Time of Arrival.

TOWER FRA
Thalion

AMIGA

PRICE	£24.99
OUT	Now
GRAPHICS	70%
SOUND	78%
PLAYABILITY	88%
VALUE	87%

OVERALL 85%

ATARI ST

PRICE	£24.99
OUT	May

IBM PC AND COMPATIBLES

PRICE	N/A
OUT	N/A

The beginner's guide to Air Traffic Control, Part One: the International Phonetic Alphabet

A	ALPHA
B	BRAVO
C	CHARLIE
D	DELTA
E	ECHO
F	FOXTROT
G	GOLF
H	HOTEL
I	INDIA
J	JULIET
K	KILO
L	LIMA
M	MIKE
N	NOVEMBER
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** Accomplish hundreds of missions in 7 categories, including ground support, bombing and dog-fighting.*
** See the action from 13 dazzling 3-D perspectives.*
** Challenge a friend via modem or direct cable*
** Combine news and intelligence reports with your own intuition to track down the 16 men whose successes diminish your own.*
** In the gallant tradition of the ancient knights, you challenge each to determine who is truly World War I's Ace of Aces.*

"Ploughing through the clear, cool air above Flanders, my hunting ground, my domain. The ear-shattering drone of the engine, the blast of the ice-cold wind in my face, the strain of the knowledge that I dance on the brink of extinction. The shells pepper the muddy trenches below, the flak strafes the sky around me, but my mind sees only the challenge ahead."

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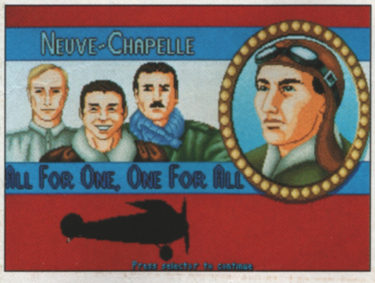
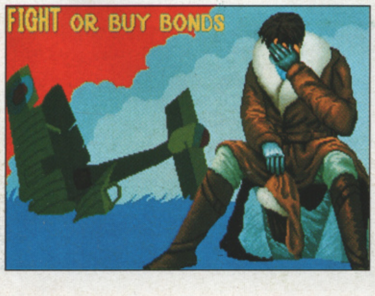
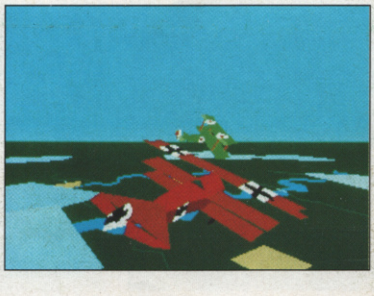
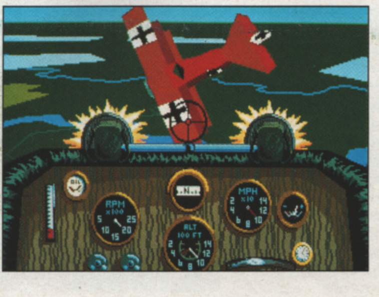








Hunter

HUNTER
Activision

AMIGA

PRICE	£24.99
OUT	March
GRAPHICS	91%
SOUND	90%
PLAYABILITY	93%
VALUE	90%

OVERALL

92%

ATARI ST

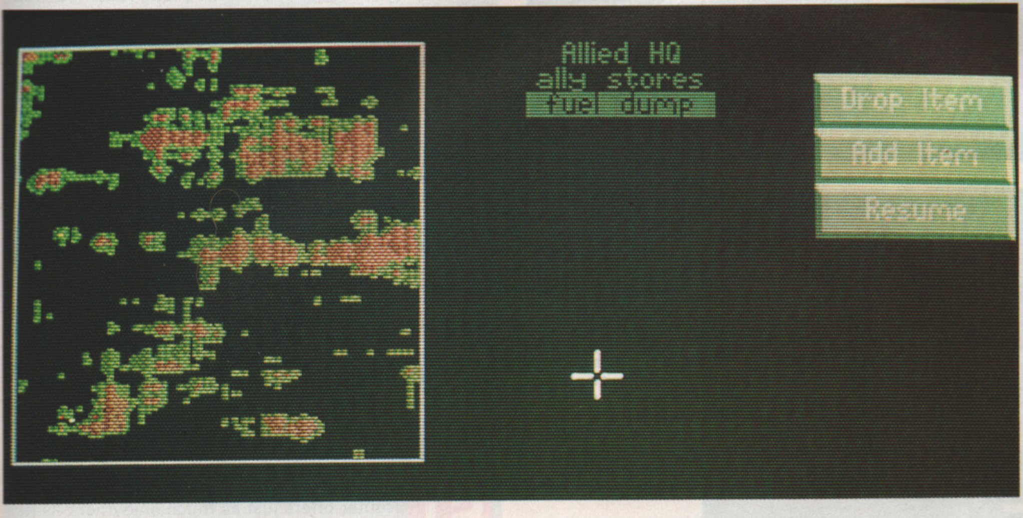
PRICE	£24.99
OUT	March
GRAPHICS	90%
SOUND	89%
PLAYABILITY	93%
VALUE	90%

OVERALL

92%

IBM PC AND COMPATIBLES

PRICE	TBA
OUT	TBA



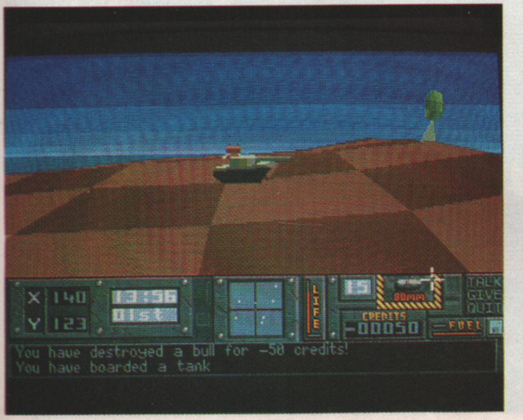
YOUR OBJECTIVE IS USUALLY marked on the map in your log book. As you progress, contacts such as spies or locals will offer information in the form of map co-ordinates. These are entered as you get them and make up a complete record of your journey.

In the dangerous world of Fractal Geometry, Paul Presley finds himself alone against the enemy. Let the hunt begin...

THERE'S NO PLOT. There's no point. Activision's latest is as straightforward as apple pie . . . almost. One man, The Hunter, must undergo a series of desperate missions into enemy territory, using whatever he can find to help him.

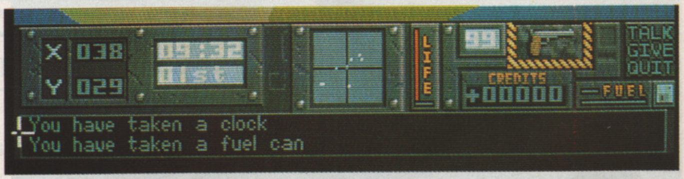
Actually, it's not quite as emotionless as all that, it's just that *Hunter* doesn't really need much of a plot to work, in the same way that Realtime's *Carrier Command* didn't.

There are three types of mission to choose from: a series of linked demolition jobs, a simple action-packed battle and a long intense campaign. The nice thing is that, providing he doesn't die or fail, the beginning of a new game sees the character continue from where he left off, at the same point in time and with whatever equipment he had left.



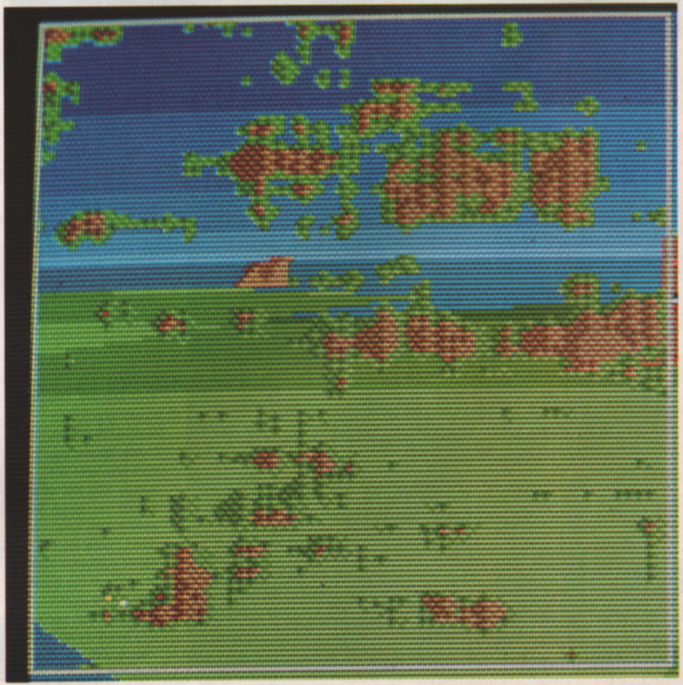
```
You have destroyed a bull for -50 credits!
You have boarded a tank
```

THE CONTROL PANEL shows everything you use to stay alive, as well as your current co-ordinates, the clock (essential for keeping track of your time limit), a radar, your energy, the amount of fuel contained in your current vehicle and any necessary messages.

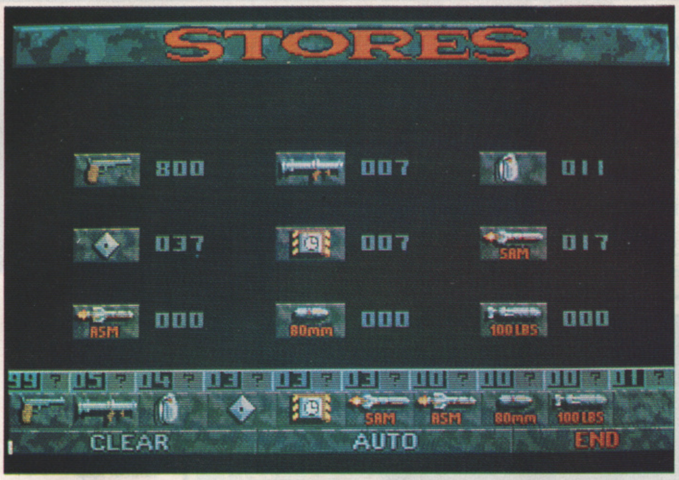


```
You have taken a clock
You have taken a fuel can
```

THE MAP, WHICH CAN BE OVERLAID onto the main screen, shows the layout of the islands (random for each game) and the position of the location currently chosen from your log book, marked as a small yellow dot. An Aerial Observation Unit, when fired, highlights the immediate area and shows the position of buildings, vehicles and enemy troops.



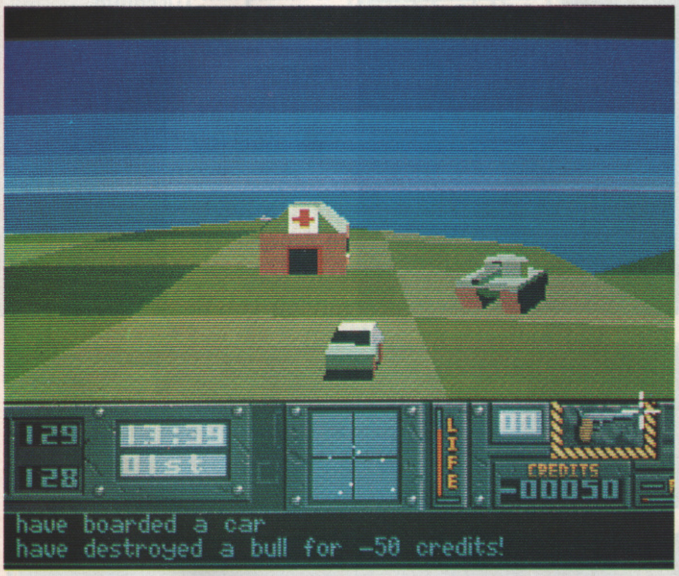
BEGIN EACH MISSION with a brief visit to the stores, where you can top up on weapons and ammunition. Not everything is available here, medical supplies can only be obtained from hospitals and the larger weapons are found deep in enemy territory. No one said this was going to be easy.



A NOT SINCE MIDWINTER has anyone managed to successfully create an effective three-dimensional environment and combine it with an absorbing game. Now, at last, Activision has put that right. The smoothness of the scrolling and the thoughtful and imaginative screen zooming feature are just two of the elements that grab and hold onto your attention like a hungry Rottweiller attacking a burglar. Your enemy's intelligence is remarkable if a little persistent: one soldier insisted on swimming across three islands in pursuit of my windsurfer. The ever-present time factor makes for some interesting strategies. If you take a long route towards your objective in order to avoid missile launchers and so forth, make sure that you've worked out a good escape route. It's not all flash graphics though, the sound too has been put to good use, alerting you to dangers such as missiles, a split second before you see them (and scaring the wits out of you). If there is a sour apple in the barrel, the it's the foot combat. Aiming is not the easiest of tasks (the fact that your gun is in a fixed position doesn't help) and would have benefited from a crosshair or something similar. This isn't a real problem in vehicles as you're usually some distance from your target and have the time to aim well, but up close it's a wild battle. Ultimately it's the graphics that win the day, more often than not you'll find yourself just wandering around the landscape, trying to shoot rabbits (sorry, but it's true!), but if an attempt is made to complete one of the missions then you'll find that Hunter offers both compelling and exciting entertainment that's going to last at least until *Midwinter 2* arrives, that's when the real battle will really begin.

ST NOTHING GAINED and nothing taken away. Hunter offers just as much enjoyment as its Amiga counterpart. The graphics are a little lighter and maybe not quite as detailed, but the difference is so negligible that you wouldn't notice unless you knew what you were looking for.

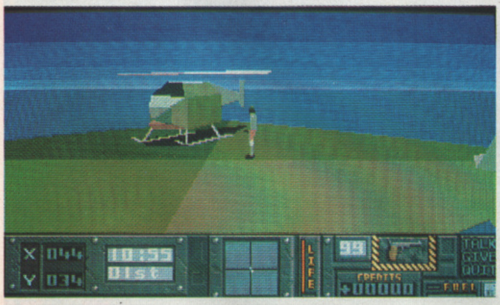
PC ACTIVISION'S AMERICAN CONNECTIONS mean that an IBM-compatible Hunter is more-or-less inevitable. The bad news however, is that there's no plans to make the inevitable happen in the near future – we'll keep you posted.



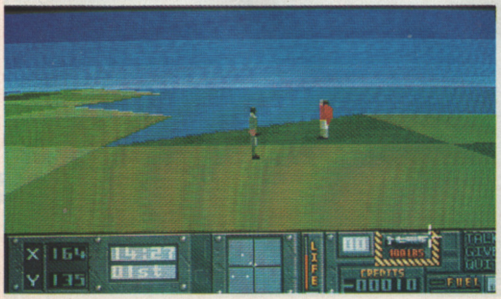
have boarded a car
have destroyed a bull for -50 credits!

THE AMOUNT OF VEHICLES to choose ranges from pedal bikes to tanks, there's even windsurfing equipment if you look for it. Fuel is required for the engined transport and tends to come in a limited supply, but the larger the wheels, the larger the gun. Rocket boats carry 80mm shells and tanks can destroy a building in a couple of shots.

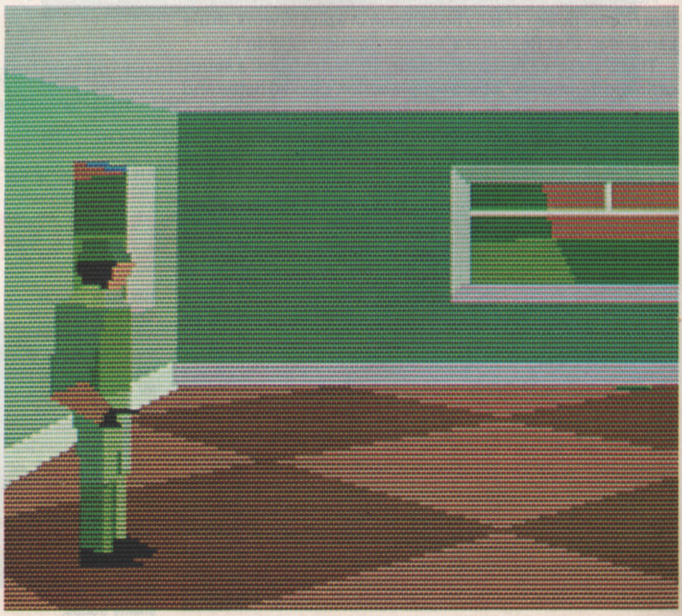
BUILDINGS CONTAIN various items to help you in your destructive ways. Fuel, first aid, flares, money and, most importantly, inhabitants are some of the ingredients that make up life on the islands and provide most of *Hunter's* interaction.



OF ALL THE VEHICLES available, the helicopter is by far the best – although it is slightly tricky to control. With it you can cross large distances with ease, although it does have two main drawbacks. It eats away at fuel and tends to attract the most unwelcome of missiles and flak.



THE ENEMY. Dressed in red and with a temper to match. Occasionally you'll find one who isn't happy with his lot and allows you to go on your merry way – but don't count on it. The spare uniforms found in some of the houses serve as a useful disguise, but show any hostility and the enemy will see right through it.



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Jones In The Fast Lane

Tired of battling dragons, aliens, drug lords and the undead, Paul Presley tries an adventure in real life.

TAXES, BILLS, employment and education. As most of us are battling these elements in everyday life, you'd hardly expect them to combine to make an enjoyable computer game. Sierra On-Line, however, thinks otherwise.

Until now, the American giant has best been known for its wide range of graphic adventures, but now it hopes to carve itself a niche in a more original area of gaming – the on-screen board game.

Up to four players can compete (with the fictional Jones filling the ranks in the absence of human players). To keep up, each player has to build up a life, improving his or her education, employment, housing, health and happiness along the way.

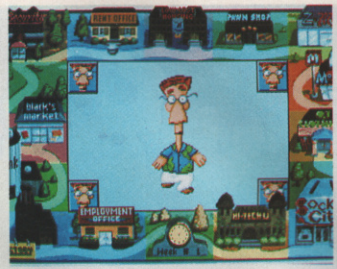
Travelling clockwise around a racetrack-type board, the players visit 12 buildings, each with a different function, making money and improving their standard of living as they go.

Each 'turn' counts as one week, with every action eating up a certain amount of that time: when one player's week is over, play passes to the next person and so on.

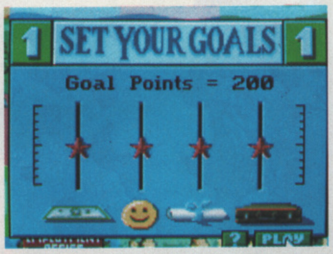
PC WITHOUT DOUBT, the first thing that will strike Sierra-philes is how different this is from the company's usual output. And, regardless of how good those graphic adventures are, it still comes as a welcome change to not have to puzzle your way out of every situation. The idea of implementing a board game on computer isn't exactly a new one, but up until now (apart from conversions such as *Trivial Pursuit*) the results have never managed to retain the feel of the originals. This, however, is a good example of how it can be done. It's obviously meant to be played by more than one person, but even competing alone against Jones (the computer player) provides enough of a challenge to last some time. The first-class presentation (which we've come to expect from all Sierra On-Line product) is largely responsible for the generally good feeling you get while playing: digitised animations are used for all the characters (incidentally, each digitised person is a Sierra employee) and individual themes are used for each of the locations, MacDonald's style tunes for the fast-food restaurant, cool music for the clothes shop and so forth. Playing the game with others incites plenty of excitement, especially as you see your score creep past the others – only to lose your job and have it sink right down again! It's this kind of intensely competitive atmosphere that makes Jones a winner.

A OBVIOUSLY, there won't be any 256-colour VGA graphics on versions other than the PC – and three channel sound won't sound quite as nice as a Roland or AdLib sound board – but otherwise it should remain the same old rat race.

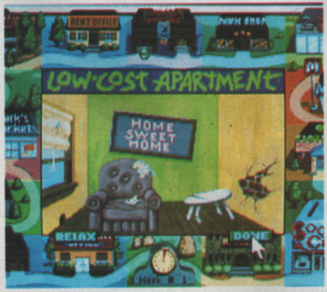
ST AGAIN, machine specifications limit what Jones can do visually and aurally, but the all-important gameplay should remain in the same lane. Watch out for full updates in future issues.



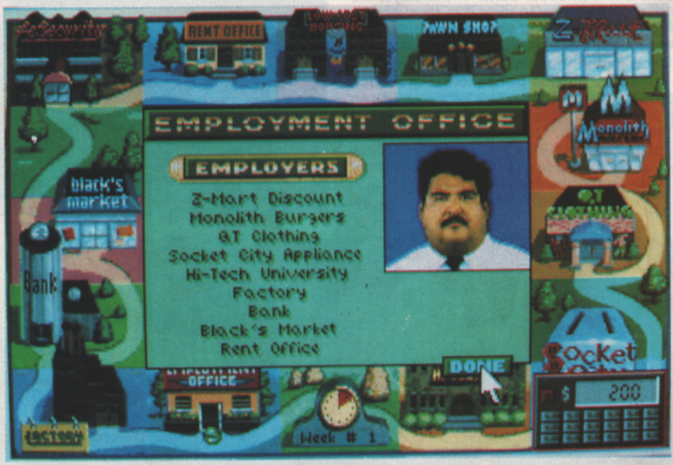
AND HERE'S the star of the show. Watching Jones at, work, rest and play is a useful way of gaining tips.



BEGIN EACH game by setting a level for each of four goals – Money, Happiness, Education and Career – the first player to meet his or her expectations wins. Money is a measure of your wealth and current investments, Happiness is gained by buying luxury goods or taking time off work, Education depends on the amount of diplomas you earn and Career measures your employment record.



ACCOMMODATION is selected from a choice of two sites, a low-cost apartment or the swanky Le Security building. It may make you happier, but the price of high-living is reflected in the amount of rent that has to be paid every four weeks. Miss a payment and you could find your wages being deducted.

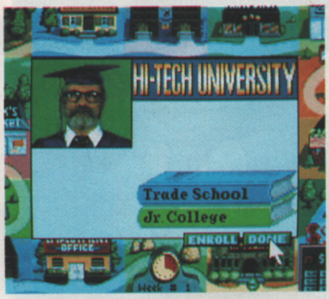


EMPLOYMENT OFFICE

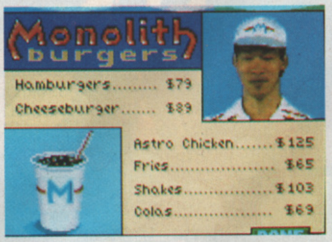
EMPLOYERS

Z-Mart Discount
Monolith Burgers
Q.T Clothing
Socket City Appliance
Hi-Tech University
Factory
Bank
Black's Market
Rent Office

AS IN REAL LIFE, there's a variety of careers to choose from. Nine of the buildings on the board offer jobs through the Employment Office, each with its own promotional structure. You'll need plenty of experience and a good education to become a bank manager, for example, whereas Monolith Burgers will take just about anyone. Wages tend to fluctuate at all times, so it's often worth checking whether you're due for a rise or whether it's time to move on.



EDUCATION plays a major part in your game-life – the Hi-Tech University offering courses in everything from Engineering to Business Administration. Paying the enrollment fee allows access to either the Trade School or the Junior College, from where you can branch out, gaining diploma after diploma.



Monolith burgers

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Colas.................... $69

KEEPING your life in order is hungry work. You need to be fed every turn, so a quick visit to Monolith Burgers (a familiar sight to *Space Quest* fans) should do the trick. Alternatively – cashflow allowing – you can buy food for several weeks from the market. Make sure you have somewhere to store it though (a fridge or freezer) otherwise you'll find an upset stomach and a trip to the doctor's is in order. Fail to eat and time is deducted from your next turn.

JONES IN THE FAST LANE
Sierra On-Line

IBM PC AND COMPATIBLES

PRICE	£29.99
OUT	Now
GRAPHICS	88%
SOUND	87%
PLAYABILITY	91%
VALUE	83%

OVERALL 88%

AMIGA

PRICE	TBA
OUT	TBA

ATARI ST

PRICE	TBA
OUT	TBA

> *"This is the game you'll bring out when friends drop by, or when the family just can't take one more evening of Trivial Pursuit"*
> **Bill Davis, designer**

Cyberco

Kati Hamza grapples with a mutant killer brain.

CYBERCON III
The Assembly Line and US Gold

ATARI ST

PRICE	£24.99
OUT	April
GRAPHICS	91%
SOUND	75%
PLAYABILITY	88%
VALUE	95%

OVERALL

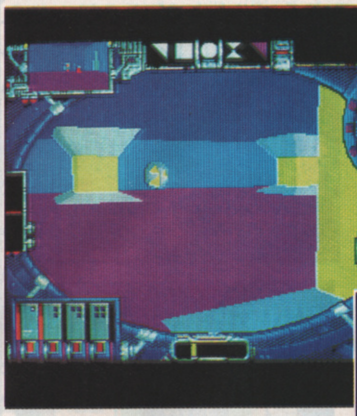
93%

AMIGA

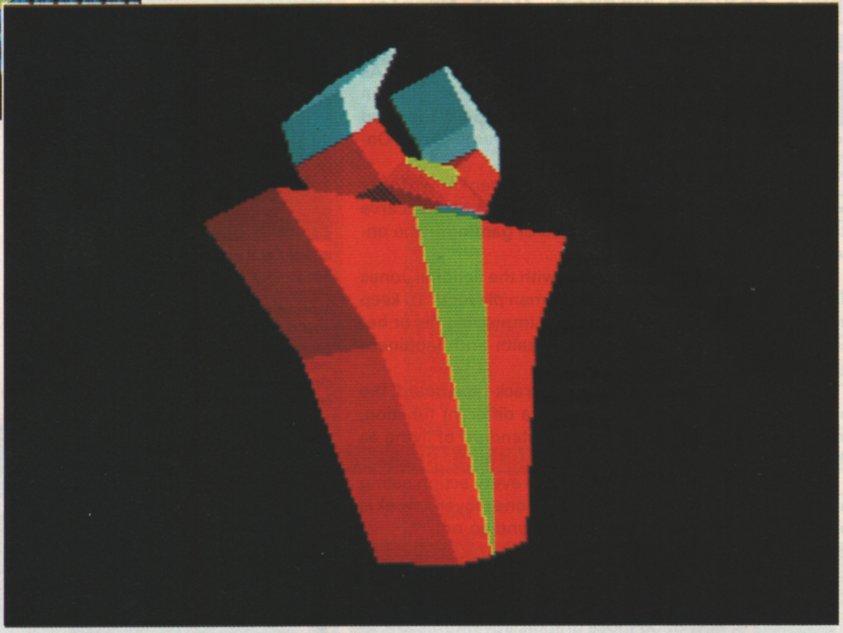
PRICE	£24.99
OUT	April

IBM PC AND COMPATIBLES

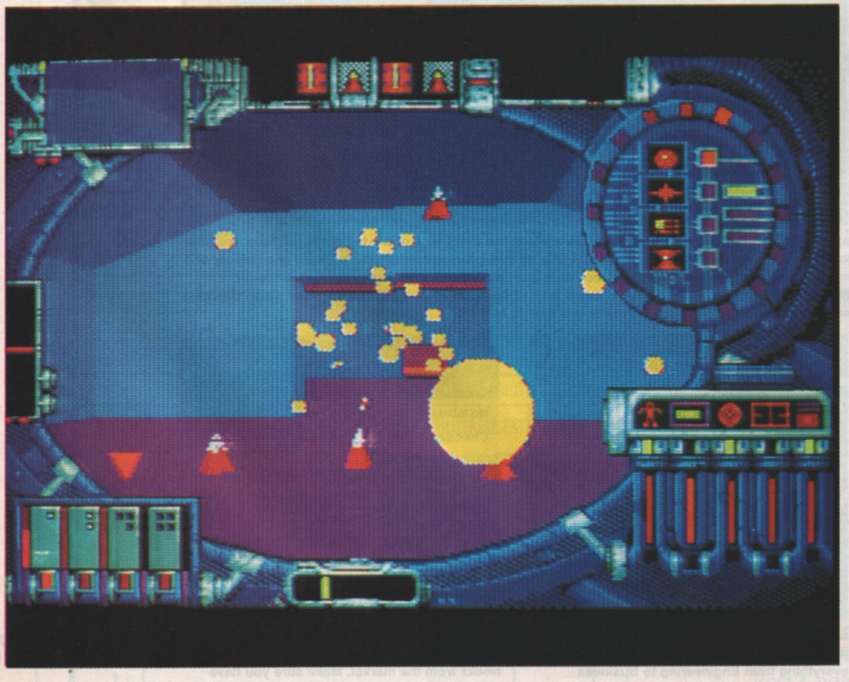
PRICE	£29.99
OUT	TBA



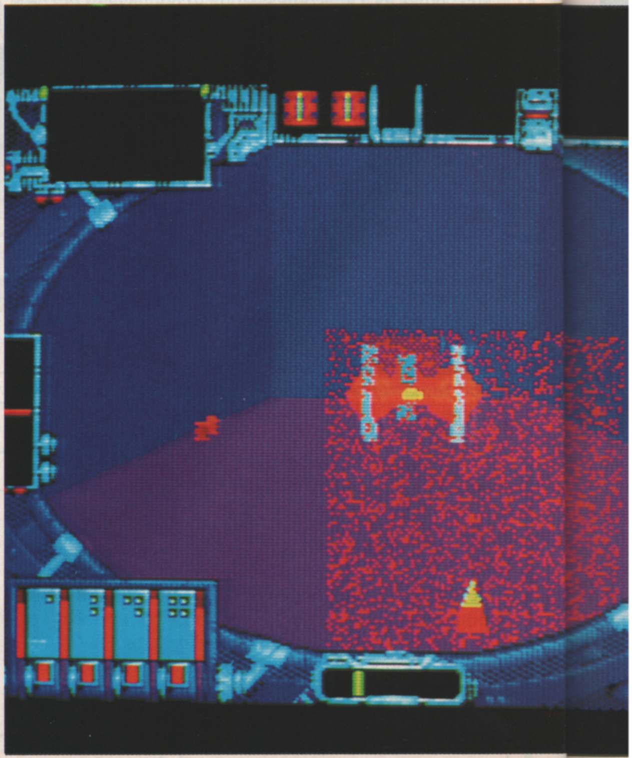
WHEN THEY BUILT CYBERCON they created a protection complex so sophisticated it made Fort Knox look like a Wendy house. Inside there are rooms of all shapes and sizes (some several times the height of a man) connected by a series of lifts, ledges, pits, traps, locked doors and invisible floors. And round every corner you've got an excellent chance of meeting one of the hundreds of powerful and aggressive security robots.



ORIGINALLY, THE COMPLEX was designed for ordinary maintenance technicians in boiler suits. These days, the only safe way to view it is through the protective visor of your power suit. This marvellous piece of modern tailoring lets you jump inhuman distances, generates protective shields or cannon at the touch of a button, is self-repairable and can locate enemy positions by sensor should you so desire. The only cost is energy – you begin with one energy bank (bottom left) to power the lot, collecting the maximum four (for extra speed, strength and efficiency) along the way.



YOUR CANNON is the most effective way of disembowelling robots – its strength (ranging from mere bullet to super-bazooka) grows in proportion to your power status. Post-destruction, most robots leave one or two handy parts for you to cannibalise. These include such goodies as cameras, extra energy cells, force-field generators and – if you're lucky – pieces of key. Energy power-ups double as grenades, although you'll need to find a launcher before you can lob them around.



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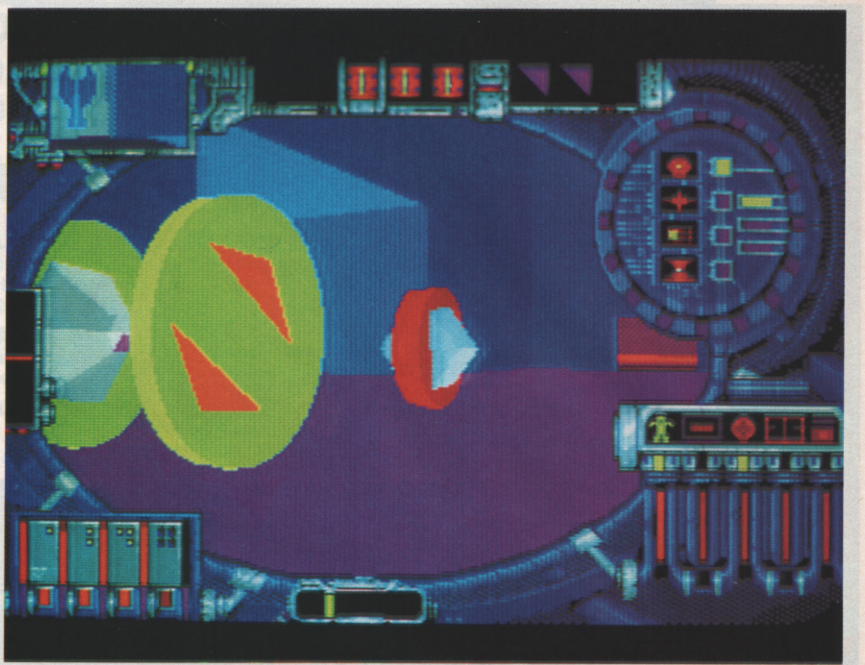
con III

AFTER DECADES OF FIGHTING, destruction and death, 23rd century man finally built Cybercon III and everyone breathed a sigh of relief. With this gigantic computer brain in charge of defence systems, no single nation or alliance dared risk splintering the balance of power. Humans everywhere sat back, relaxed and played video games.

Now, years later, it looks like something's gone very wrong. Cybercon is systematically carpet bombing the planet and blasting seven shades out of everything that breathes. Soon Earth will be nothing but a frazzled memory in the great universal scheme.

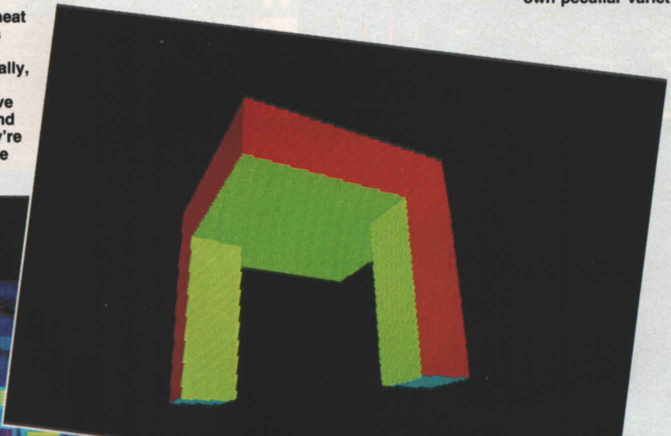
But, wouldn't you know it, there's just one hope. A loophole in the design allows a single technician into the sprawling defence complex that houses the Cybercon brain. Get in there, survive the automated robot defence systems and pull the plug and you're a hero. Fail, and you'll die – along with everybody else.

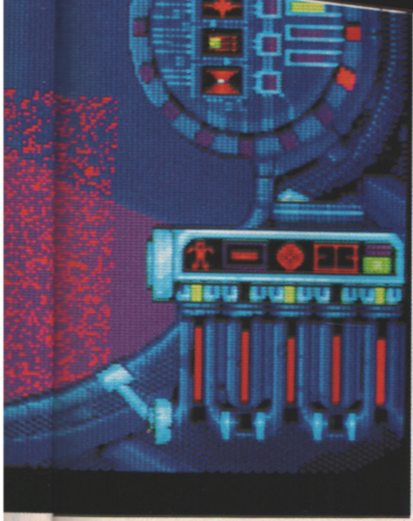
One minor problem: Cybercon knows you're coming and has prepared a secret weapon for its own defence – deep inside the complex the Annihilator is stalking you.



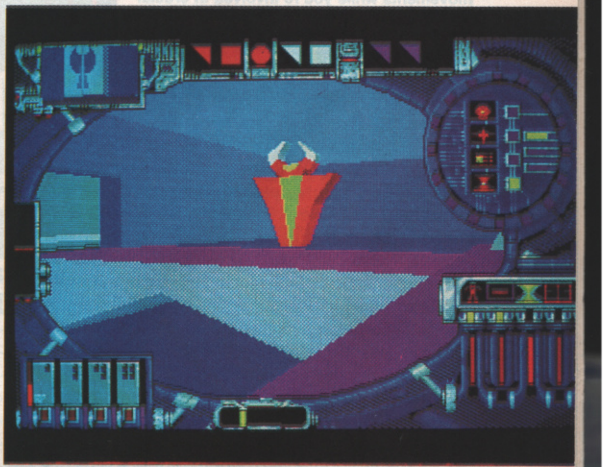
ANNIHILATOR ASIDE, the automated robot defence systems come in two varieties. Some, like these cyberwheels, respond to movement and animation (stay still and you won't get hit). Other, more intelligent entities can actually see – the most efficient way of blasting them is to aim for their eyes. Initially, each quarter of the complex has its own peculiar variety of robot: as your movements open these areas up, they move out of their designated spheres and clog up the entire available space.

AT TIMES when your power's low and the heat is on, field generators can buy you valuable time. Placed strategically, they create an impenetrable protective shield between you and the enemy's fire. They're also re-usable until the power runs out.





RARE, EXTREMELY WELL-HIDDEN and heavily prized, the four components of the Master Key are what all this unhealthy exposure to death and destruction is really about. Each one gives access to a whole new area of the network and all four add up to a one-way ticket to the Cybercon brain-stem itself.



THE ACCURATE 3D ensures that a bridge like this is visible from every possible angle. Underneath you can gaze up and admire it above you: if you happen to be standing on a level higher up you'll be able to crane over the edge and see it below.

WE HAVE THE TECHNOLOGY

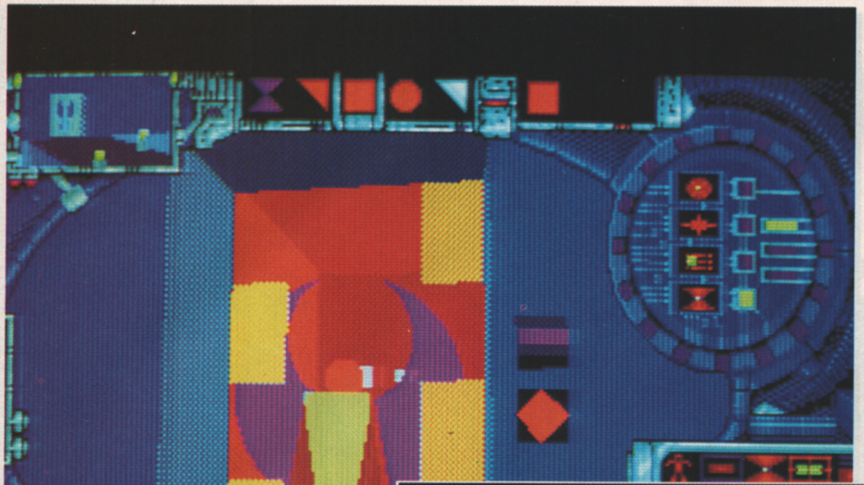
A COMPUTER THAT could run the world's defences like Cybercon III doesn't exist – yet. In the meantime the nearest equivalent to automated protection on the same scale is the American Strategic Defence Initiative or SDI.

The idea is simple: space-based weapons systems detect and intercept intercontinental ballistic missiles (ICBMs) before they hit their target. If they're caught early enough, any fall-out or debris hits the country of origin.

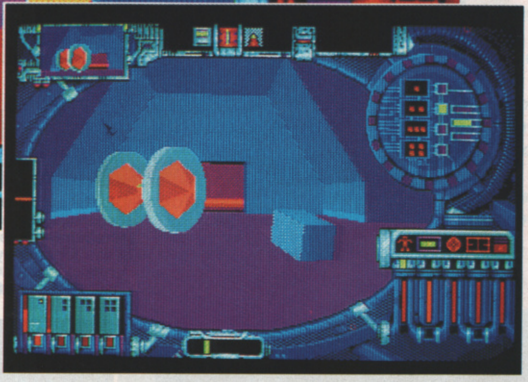
So far there are three potential SDI systems on the drawing board: lasers in space, an electromagnetic launcher or an electromagnetic gun. The problem is that it's pretty hard to test any of these in the vacuum of space – therefore there are no real guarantees that they'd work well enough to act as a genuine deterrent.

The Russians meanwhile are concentrating their efforts on a laser-based equivalent, including the potential to use Free Electron lasers based on the ground to intercept missiles in the upper atmosphere.

Since President Reagan's departure, SDI hasn't featured too heavily in international policy, but there is some speculation that the success of ground-based Patriot defence missiles in the Gulf War may put it right back on the agenda again.



ALL LIFTS AND CODED DOORS are opened using your multi-purpose sonic key. This handy little gadget allows you to interrogate objects to discover their sonic combination and then play the appropriate symbols through. Most lifts have different codes for down and up and certain areas only become accessible when you've collected new symbols to be added to the key.

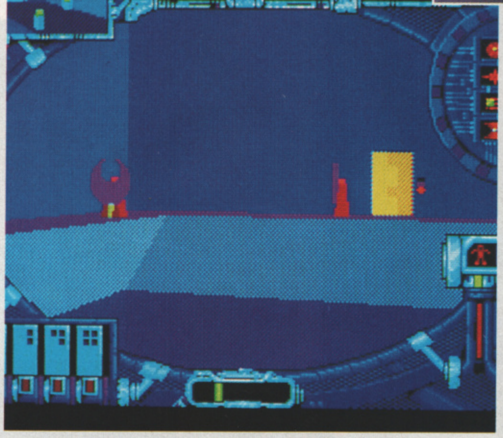


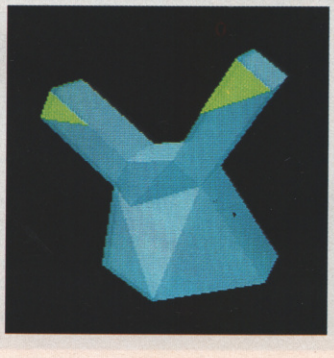
CAMERAS ARE A good way of keeping a watch on your back. Carefully placed and positioned, they allow you to keep watch of vital robot movements while you're involved in crucial tactics somewhere else. The Annihilator is cleverer - if he sees a camera he immediately moves, Alien-like, out of shot.

ST IT'S THE SHEER SCALE of *Cybercon III* that hits you first. The network of labyrinthine passageways, womb-like chambers, mind-bogglingly tall towers and sinister walkways provides an incredibly detailed and totally interactive environment to explore. Not only are all 400 rooms genuinely different, but because everything in them functions realistically (push robots hard enough and they move, drop an object over the edge of a ledge and it falls) the way that you negotiate the place isn't limited by any in-built constraint. You could have hours of fun just exploring, but there's more – a whole series of convoluted puzzles plus a crowd of robots to dismember. What really makes the game however, is the tense one-on-one rivalry between you and the Annihilator. Whatever you do, wherever you go, the chances are he's only a step behind. How you approach the challenge is a question of choice – avoid the robots and sneak around or power up and just let rip. Either way weeks of intense interactive excitement are guaranteed: as yet, this is as close as you'll get to experiencing a complete virtual reality inside your computer.

A EVERYTHING THE ST version has, the Amiga offers too, with the added advantage of four-channel sound. The full benefit of this aural enhancement, however, can only be enjoyed by owners of 1Mb machines.

PC DUBBED 'THE SHOWCASE version' by The Assembly Line, PC Cybercon III is all set to exploit a whole host of graphical and sonic improvements which just couldn't be crammed into an Amiga or ST. Special features include some extra gameplay enhancements, Roland and AdLib sound support plus 256 colours and a graphics system "the likes of which no-one has ever seen."





THEY MAY LOOK like a pious, god-fearing bunch, but the guardian angels (their wings displaying The Assembly Line's skill at creating transparent 3D circles) are among Cybercon's toughest nuts to crack. If your systems are badly damaged, a brief respite should give the power armour's self-repair unit time to work.

ON THE LINE

CYBERCON III IS THE BABY of Andy Beveridge and Ricardo Pinto, both erstwhile employees of Realtime, whose work on a whole series of products (including *Carrier Command*) has endowed them with extensive experience of 3D.

In this case, the 3D was given a complete overhaul six months into the project when Ricardo first saw Andy's designs, ridiculed them and pronounced he could do better. He ripped out most of Andy's conventional box-like rooms, got rid of the conference centre look and replaced both with the weird spatial gymnastics that are characteristic of Cybercon III's outlandish feel. The revamped complex works as a complete 3D entity: every single room is unique and has been individually designed – first on paper, then on screen - right down to the decorations on the wall.

5
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THE CYBERCON BOYS: Ricardo Pinto, John Dale and Andy Beveridge.

By far the most time-consuming aspect of transforming design into game has involved getting the interaction of all the objects and rooms exactly right. "There are all sorts of details you have to watch out for," explains Ricardo, "If you've got a hovering robot, for example, you've got to make sure it falls back to the ground when it's shot and that it knows how to negotiate things like doors and columns. It sounds obvious but you've got to remember to write it in."

Choosing an internal rather than an external environment has turned out a lot more complicated than they anticipated – "We thought it would be easier because you'd be constrained by certain parameters, but actually it's not – fiddly bits which have to be integrated keep coming up."

They're particularly proud of the overall game speed. To ensure that the environment functions realistically, all 400 rooms have to be running at once. An average speed of between eight and ten frames per second has been achieved by a series of specially designed 3D short cuts, in particular clipping the graphics to the area of the screen that's visible rather than drawing a whole room and covering up the unnecessary bits.

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Due to a printing error, *Hardware Distribution* ads have carried the wrong address in the last two issues of *The One*. We would like to take this opportunity to apologise to Hardware Distribution and to our readers for any inconvenience this may have caused.

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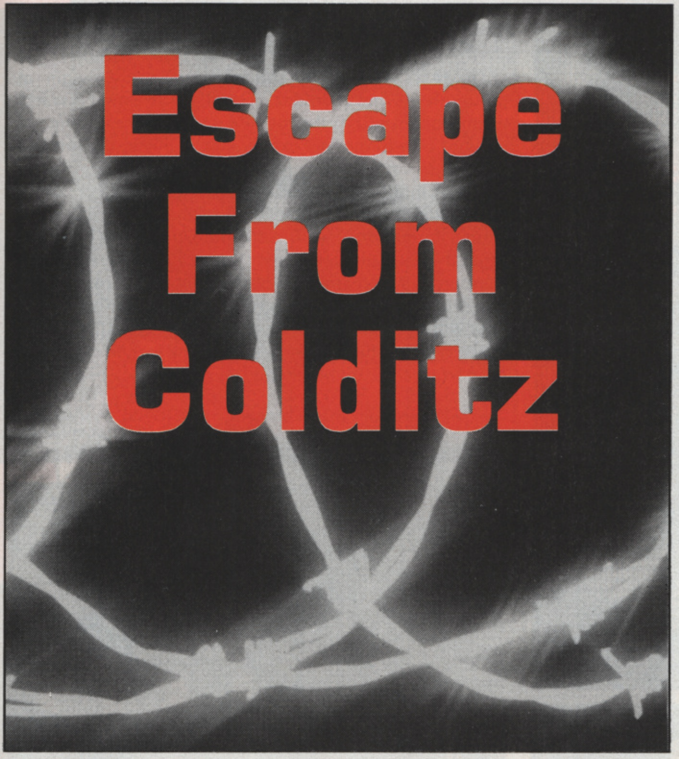


Escape From Colditz

Laurence Scotford's imagination is captured by a computer interpretation of Gibsons' classic P.O.W. board game.

THE VERY NAME Colditz has become synonymous with some of the bravest actions of World War II. The German command believed the castle to be totally secure, but of roughly 400 escape attempts, at least 30 were successful.

This is not perhaps so surprising, considering the calibre of the men who were held there. Almost all had made escape attempts from other P.O.W. camps before being moved to the forbidding castle. These men saw it as a duty to escape, even if this meant putting their lives at risk.

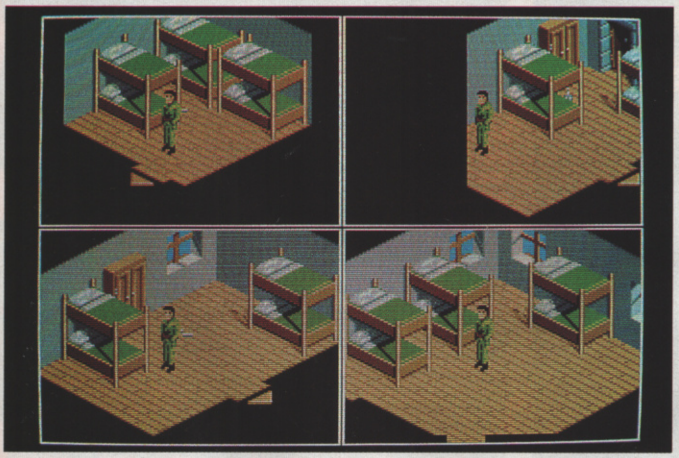
Major Pat Reid was one of those escapees, and also the man who has done most to bring the bravery of his former inmates to the attention of the general public. He has written three books on Colditz (the first two of which are included in this package as a single volume), acted as advisor on the film **The Colditz Story** and the long-running BBC television series, and devised the best-selling board game **Escape From Colditz**. It is on the latter that DMS has based its game.

Each of the game's four P.O.W.s begins in his quarters and is controlled in turn. The first task is to explore as much of the castle as possible, finding out where useful objects are (mapping is essential if you are to make any progress).

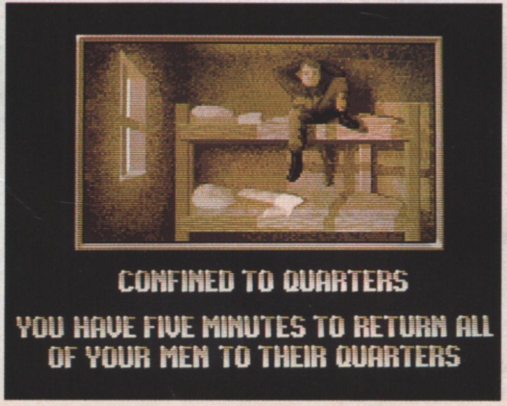
Obviously there are many places in the castle that are forbidden, and if you get caught somewhere that you shouldn't be you'll be confined to a solitary cell and have any equipment you are carrying confiscated. Because this is always a real danger, it's best not to carry too many useful items at once – nipping into restricted areas, collecting a couple of pieces of equipment and then stockpiling them safely back in your quarters is the best strategy.

While you prepare for escape you have to fit in with the daily routine imposed by your captors – this means turning up for roll calls and being back in your quarters when necessary. Exercise hours can be handy for exploring areas of the castle without so much risk of getting caught or being shot.

Gather the necessary equipment and you can attempt the escape. In some instances it's possible for one or two of your prisoners to make an early dash for freedom, but the best policy is to gather as much equipment as possible and then work out suitable escape routes for them all.



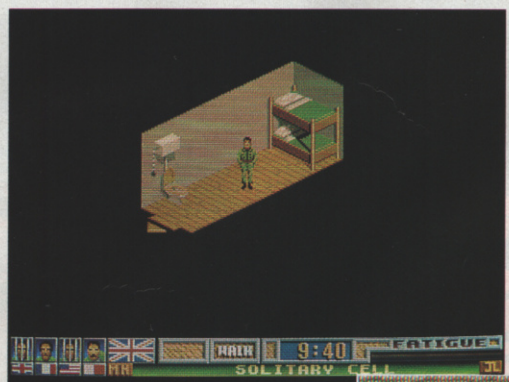
BEGIN THE GAME with four potential escapees – one each from Britain, France, America and Poland. Each is controlled in turn, but the unused three remain idiotically idle while one is being manipulated. This isn't particularly realistic, but it is a necessary concession to playability.



CONFINED TO QUARTERS

YOU HAVE FIVE MINUTES TO RETURN ALL OF YOUR MEN TO THEIR QUARTERS

UNFORTUNATELY your escape attempt is dogged by the timetable imposed by your captors, with information popping up from time to time to keep you informed. These interruptions can occasionally be useful – during exercise hours you're allowed out into the courtyard, which makes it easier to explore in safety.



ALLOW YOURSELF to be spotted while straying into a forbidden area and you'll be subject to arrest (as indicated by flashing bars in front of the prisoner's icon). Should you subsequently run into a guard you'll be placed in solitary confinement for a short period of time – while more serious escape attempts are answered with a bullet in the back. The game ends when all of your men are either in solitary confinement... or shot.

ESCAPE FROM COLDITZ
Digital Magic Software

AMIGA

PRICE	£29.99
OUT	Now
GRAPHICS	88%
SOUND	79%
PLAYABILITY	85%
VALUE	90%

OVERALL 84%

ATARI ST

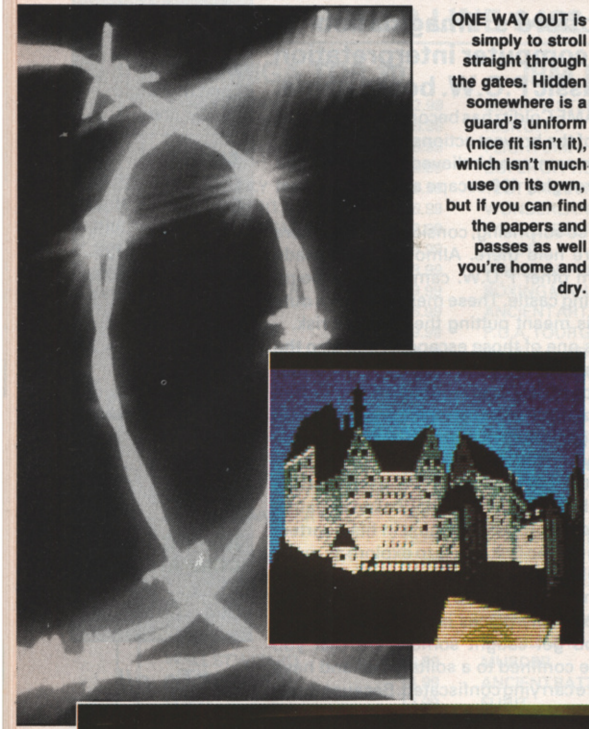
PRICE	£29.99
OUT	April 1990

IBM PC AND COMPATIBLES

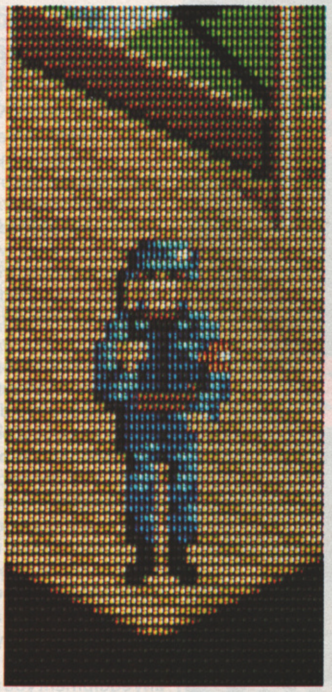
PRICE	£29.99
OUT	TBA

> *"To all Prisoners Of War! Escaping from prison camps has ceased to be a sport!"*

Taken from a German P.O.W. camp poster of the period.



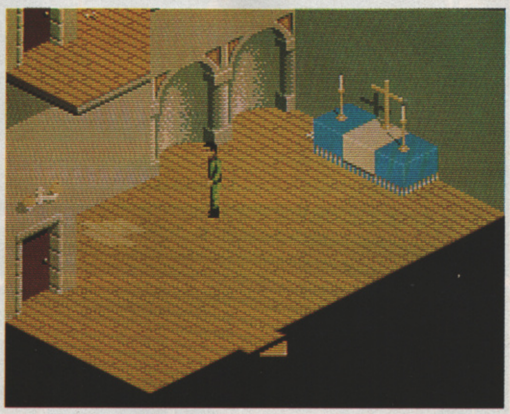
ONE WAY OUT is simply to stroll straight through the gates. Hidden somewhere is a guard's uniform (nice fit isn't it), which isn't much use on its own, but if you can find the papers and passes as well you're home and dry.



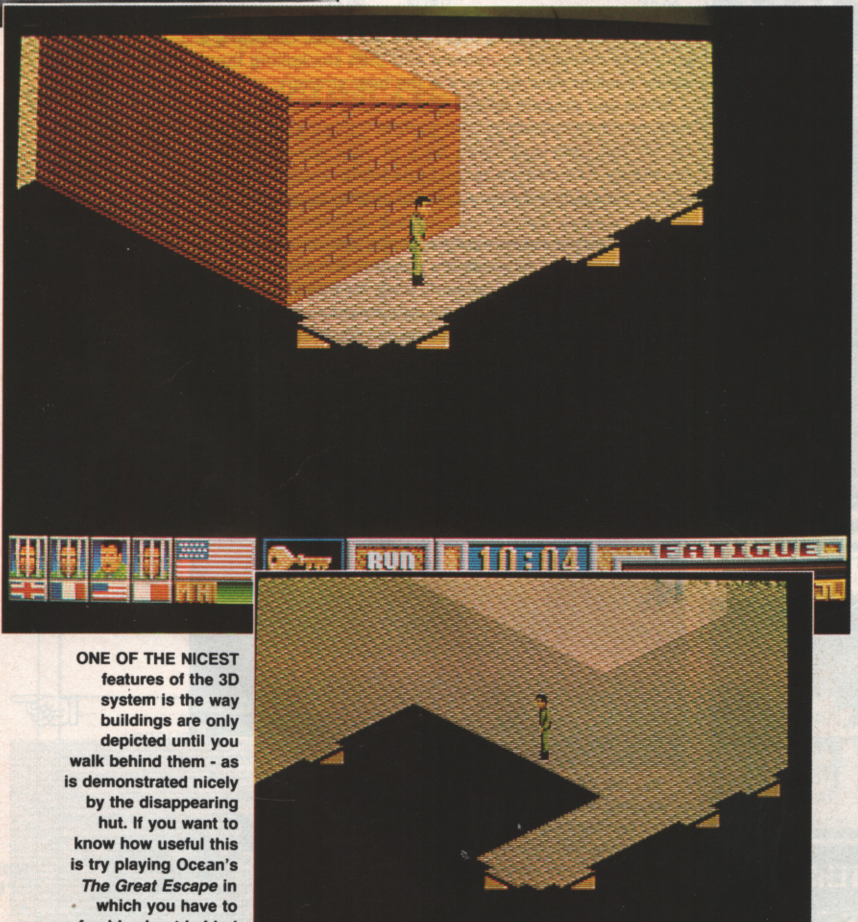
TUNNEL VISION

"SO MANY TUNNELS, and exits generally, begin at ground-level, that at Colditz, at least, it was almost a waste of time to start work in the conventional manner. If someone thought of a tunnel we examined the attics; if someone thought of escaping by glider (do not laugh! for one was made in Colditz and is to this day, as far as I know, concealed there), we started, if possible, underground! The short Laufen tunnel and the Colditz canteen tunnel began at ground-level, although the entrances to both were under German lock and key. Clandestine entrances rose to the second-floor level in the theatre escape; hovered on the first floor with the snow tunnel; then rose to the third floor in the Dutch vertical-shaft tunnel, and now, the French capped all by starting their tunnel at the top of the clock-tower!

Extract from *The Colditz Story* by P.R.Reid, published by Coronet Books.



AT FIRST SIGHT this might look like a run-of-the-mill Oflag chapel, but wait... what's that light patch on the floor in the corner? It couldn't be a tunnel entrance could it? Well, grab yourself a pick-axe and find out.

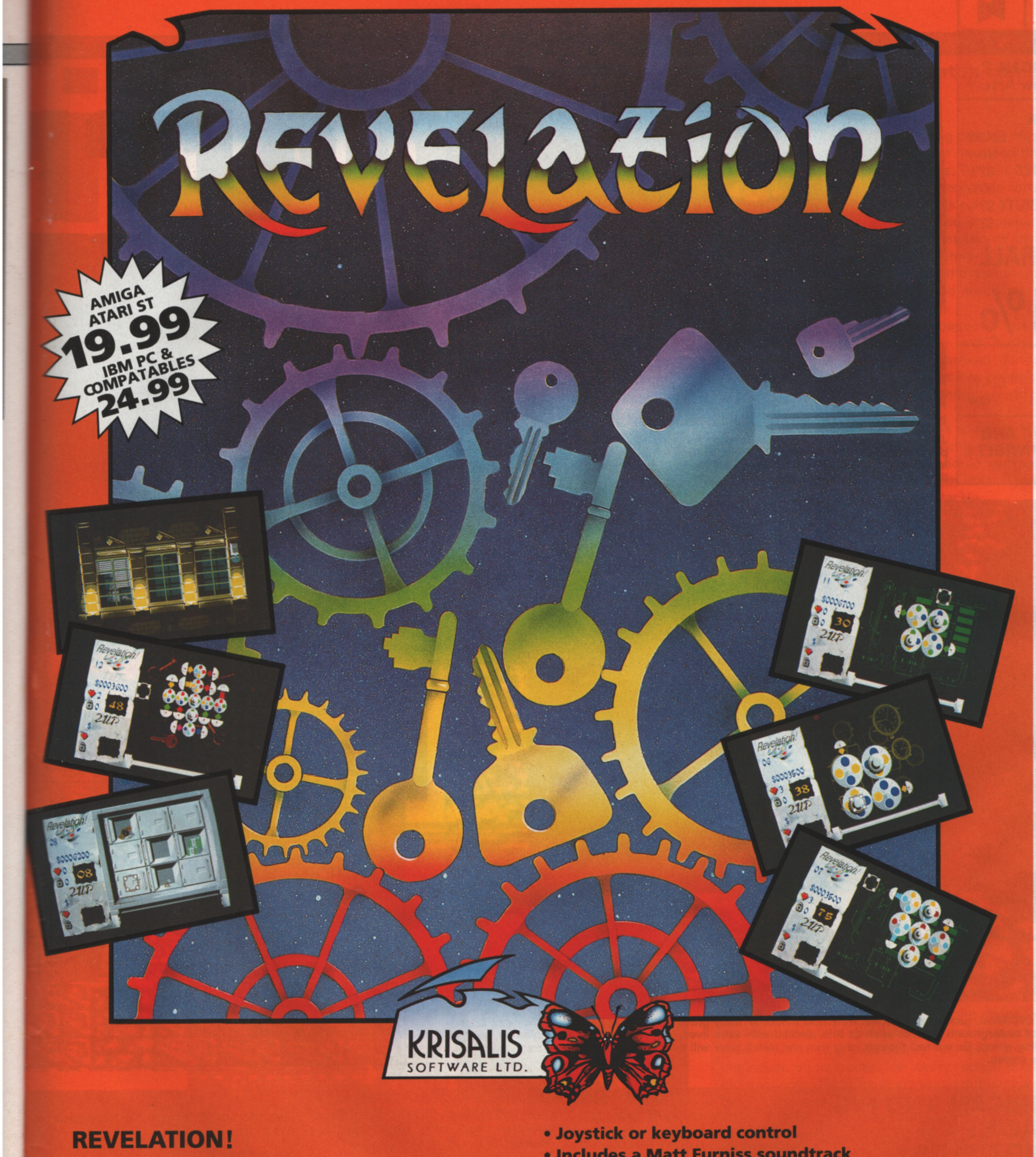


ONE OF THE NICEST features of the 3D system is the way buildings are only depicted until you walk behind them - as is demonstrated nicely by the disappearing hut. If you want to know how useful this is try playing Ocean's *The Great Escape* in which you have to fumble about behind buildings without a clue as to what's going on.

A BECAUSE IT USES the tried and trusted 3D isometric view to create the game world, *Escape From Colditz* can hardly be described as revolutionary. Having said that, the way that parts of buildings disappear as you walk behind them is quite novel, and the whole system works well enough, bar a vaguely irritating drop in speed when there are a lot of objects on screen. Most of the locations look a bit dull and monochromatic, but then the actual castle would have hardly been particularly plush. Sound, with the exception of a rousing title track, is limited to footsteps and other occasional spot effects. However, it's in the gameplay that Escape From Colditz will reward patience. Initially you'll find yourself getting caught or shot frequently, but once you've managed to map a few rooms and learn the guards' patrol routes you'll find that there's a lot to enjoy. The castle is huge and as accurately mapped as it could be using the extant documentation. If you're looking for an absorbing long-term challenge, then this is for you.

ST WHAT DIFFERENCES there will be between the Amiga and ST versions are still not certain. The major disparity will be in the scrolling: DMS says that a full scroll would slow the game down too much, so a 'burst scroll' or flip screen may have to be implemented. No STE specific features have been planned as yet.

PC DMS IS CERTAINLY planning a PC version, but work hasn't started as yet, so details are scant.



REVELATION!

"So what's in the box then?"

- 88 levels of pure safecracking pleasure
- A new combination of compelling puzzle/arcade gameplay
- 1or 2-player action
- Password entry system
- Secret bonus levels
- A wealth of Powerups and Special Game Features
- Joystick or keyboard control
- Includes a Matt Furniss soundtrack
- Features unique atmospheric graphics

Pit your wits against the clock in this revolutionary new approach to computer entertainment. Easy to learn, impossible to leave and guaranteed to hook you, REVELATION! has what it takes to keep you coming back for more – REVELATION! – all computer games are not the same.

Access VISA

Krisalis Software Ltd, Teque House, Masons Yard, Downs Row, Moorgate Rotherham, S60 2HD

TURRICAN 2
Rainbow Arts

AMIGA

PRICE	£24.99
OUT	Now
GRAPHICS	92%
SOUND	90%
PLAYABILITY	93%
VALUE	92%

OVERALL

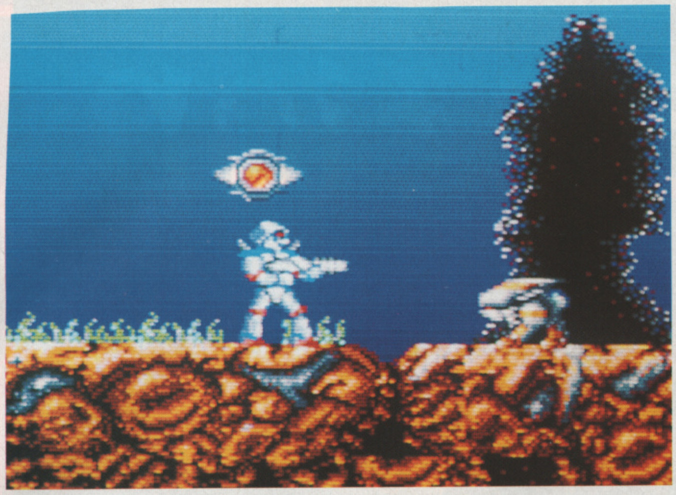
91%

ATARI ST

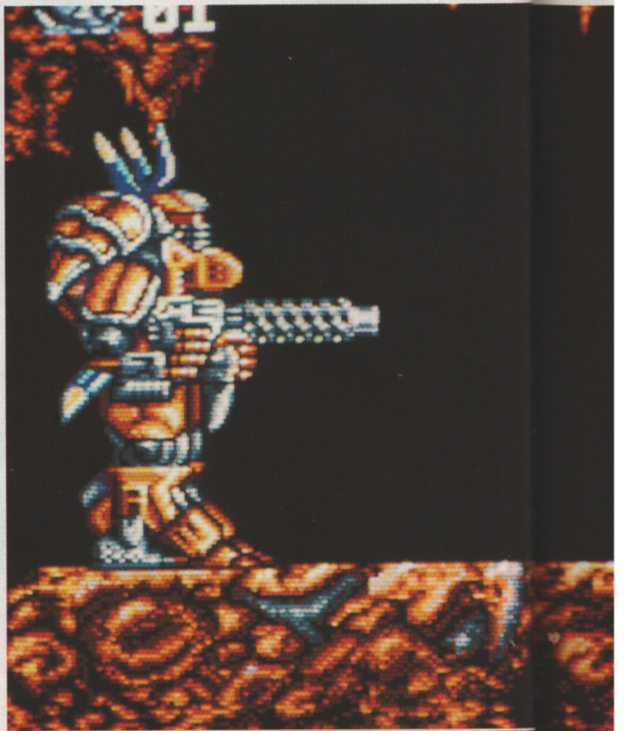
PRICE	£24.99
OUT	Now

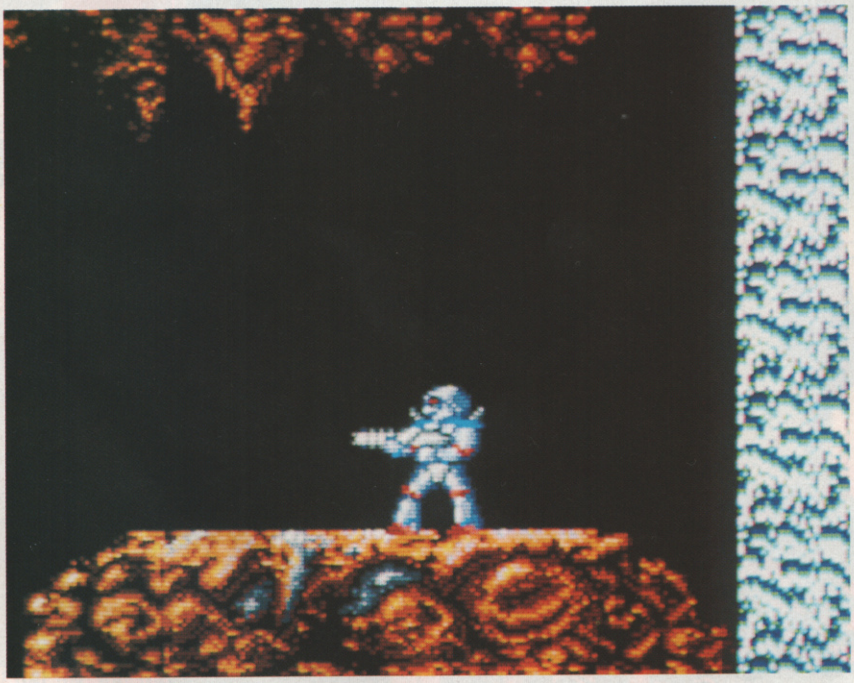
IBM PC AND COMPATIBLES
N/A

Turri

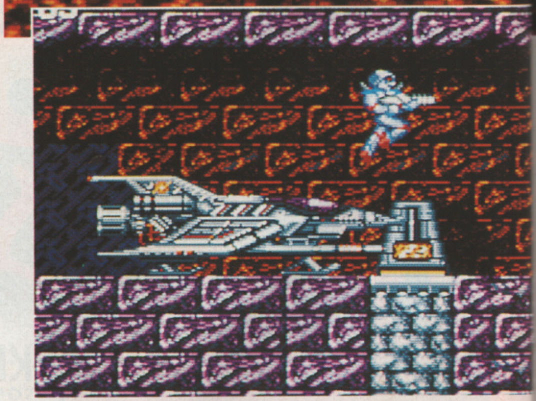


JUST WHEN YOU THOUGHT that Turrican had had enough, he's back to save the peace-loving furry animals of Landorin. At the start everything looks familiar: a gentle landscape, enemy forces looming on the horizon, and a basic weapons kit. It's an illusion that doesn't last...





IN THE ORIGINAL game, falling down waterfalls meant an early grave for Mr T: in the sequel they can often hide vast underground caverns such as this, packed with extra lives, secret bonuses and, inevitably, gangs of marauding aliens. Be warned though, only trial and (fatal) error will help you distinguish the traps from the treasure stores.



**AFTE
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only c
find c**

TURRICAN AND HIS AMAZING HAND-HELDS

TURRICAN IS EXCEPTIONALLY hard when armed with his hand-held hardware collection. Many of the sexier weapons he used to defeat Morgul have been retained here: spray shot, beam weapon, laser fire, shields, and the Gyroscope (now with the ability to lay bomblets). The fun doesn't end there however: most weapons come with multiple power-ups with animation frames to boot, and there is a new collection of goodies for blast fans to drool over.

GYROSCOPE

Mr T's clever bag of tricks includes the ability to transform himself into a spinning disk of death that deals destruction to all but the meanest enemies. Capable of laying unlimited bomb-ettes in its wake, it is (unfortunately) in short supply.

ENERGY BEAM

This is actually two energy beams which emerge from some unknown place in Turrican's nether regions and clear the screen of anything that isn't landscape.

SHIELDS

Limited, but they provide invincible cover against all aliens. Only accessed via pick-up icons.

SMART BOMB

Another 'pick-up only' weapon, this wipes out everything on screen with a mighty flash and lots of shaking effects.

LASER

Not one, not two, but *five* lasers in one. A weapon much appreciated by all who love the smell of roast Xenomorph in the morning.

SPREAD SHOT

Three grades of simple shot – one-way, three-way and five-way – help refresh the alien parts the laser cannot reach.

SURROUND BEAM

In its former life this was a Lightning Weapon. This is a much more powerful (five upgrades instead of two) and much more controllable version. Extremely handy when the bad guys are closing in, its only disadvantage is the brief time it takes to charge up the batteries.

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rican 2

Anything Gordon Houghton can do – Turrican 2.

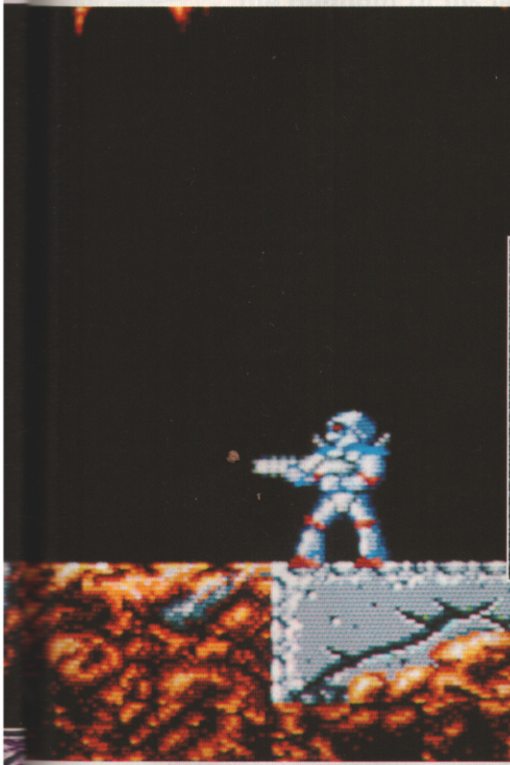
NOT CONTENT WITH wearing the title of Hardest Person in the Universe after he wiped the floor with Morgul and his minions, Turrican has taken time out from his whirlwind social schedule to come back for another bout of dicing with injustice.

This time he's come to the aid of a sad little planet called Landorin. Its inhabitants made the mistake of inviting a gang of manic machines round for dinner: the machines took a fancy to the planet, forced the entire Landorin population underground and started throwing violent parties.

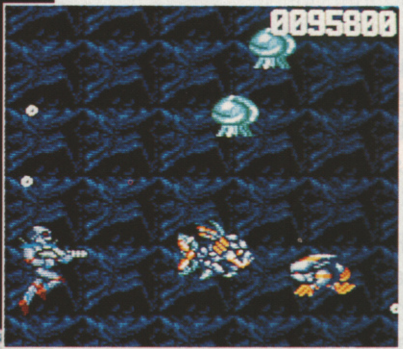
Luckily, one Landorin citizen managed to sneak to a transmitter and send out an SOS – and Turrican was listening. Our hero immediately, Turrican donned his favourite shiny metal enviro-suit, leapt into his space craft and whizzed across the galaxy in the time it takes to crush a bag of nuts.

Five worlds of excitement, big guns and alien blood lie ahead. In terms of intelligence, the machines are grommet and spark plugs above Morgul and his horde, and the planet is packed with more traps and surprises than anyone with an ounce of sense would ordinarily tackle.

But when it comes to annihilating xeno-tyranny, Turrican is just too hard to say no.

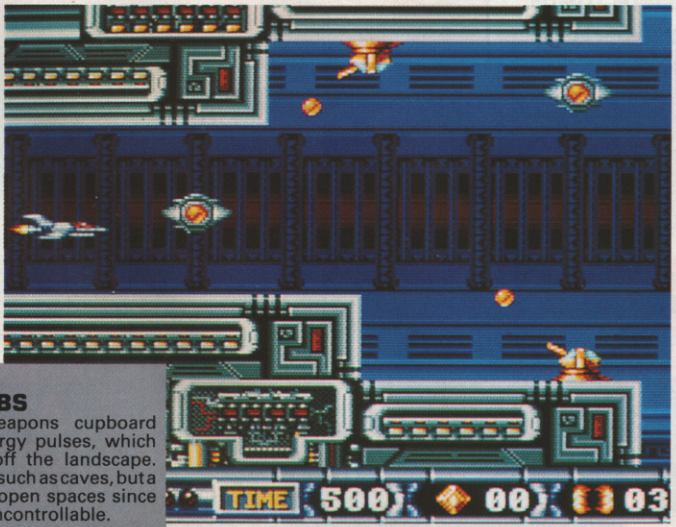


THERE ARE 11 end-of-level aliens lurking in Landorin's landscapes and, with a couple of half-baked exceptions, they are a gruesome bag of bug-eyed beasts. More intelligent than their predecessors in Morgul's domain, they relate their behaviour to your actions: keep still and you're likely to be trampled or fried within seconds. You'll need more than deft footwork and nifty tactics to defeat them: only plenty of extra lives and steely nerves will beat those Game Over blues.



TURRICAN'S KIT is now complete with aqualung for those personal underwater moments. Unfortunately, even though he can move around with ease, neither his Surround Beam nor his Gyroscope work in this environment. This is unfortunate, since the subaquatic slimeballs here are a particularly irate bunch: gyrating jellyfish, deadly fish-like denizens and metallic walkers with flippers on their feet.

AFTER HIS HIGH-SPEED dice with death, Turrican crash lands on World Four. Who knows what secrets await him? Well, there is only one way to find out . . .



HAVING QUASHED all alien resistance and a giant metal monster, Turrican is transported into three stages of parallax scrolling shoot 'em up. The first is fairly simple: a *Scramble*-style landscape terminating in an eyeball-spitting fiend. The second features a vicious maze, one of the toughest mother aliens in any blaster and some impressive multidirectional scrolling. The best is saved until last however: a high-speed lurch through a maze of tunnels the quality and speed of which you're unlikely to see outside an arcade.

BOUNCE BOMBS
Turrican's new weapons cupboard contains weird energy pulses, which split and bounce off the landscape. Ideal for tight places such as caves, but a bit useless in wide open spaces since they are virtually uncontrollable.

MEGAWEAPON
The ultimate tool of destruction, the Megaweapon is a combination of bombs, Gyroscope, spray fire and beam. It lasts for longer than you'd expect, but the results aren't always satisfying.

A ONE OF THE GREAT features of the original *Turrican* was the freedom to explore every level: you could complete the game simply by seeking out the extra lives, avoiding many of the tougher aliens and ignoring the game's intricacies, or you could try to solve every puzzle, annihilate every alien and find that last hidden block. *Turrican 2* features the same superb balance between doing what you want to and having to complete each stage within a time limit – and much more. As well as some of the harder opponents from the first game, there is a vast array of tougher and smarter aliens on every level. There are tricks and traps everywhere – disappearing floors, hidden platforms, concealed bonuses – and you could spend days trying to find all the secrets. These neat touches are typical of the attention to detail throughout: gusts of wind force you backwards or help you jump, you can almost feel the weight of water forcing you downwards in a waterfall and certain weapons won't work in certain environments. This subtle variety means that every level has its own atmosphere and unique spot effects. This is reinforced by the excellent graphics: fantastic animation, a brilliant use of colour and shading and, in the shoot 'em up sections, incredible speed. The music and sound effects more than match this quality: complementing the individual soundtracks for every stage there are different spot effects for every single different weapon type – including all five lasers – and sampled speech for the pick-ups. This is easily one of the best shoot 'em ups to date and could sit quite happily in any arcade – the only game that comes anywhere near is the original Turrican. Don't miss it.

ST ALTHOUGH IT WILL FEATURE slightly fewer colours and special effects than the Amiga version, in all other respects the action should stay the same.

PC RAINBOW ARTS' BOX of programming tricks hasn't yet been tried for Turrican on the PC, and this is unlikely to change in the near future.

F-15 STRIKE EAGLE II

The fact that there's plenty to do makes F15 II one of the most exciting simulations around...on screen presentation is brilliant...the graphics are utterly superb...it's certainly the most realistic 3D effect yet seen on a flight simulation.

C&VG 93%

SUPER
3-D
GRAPHICS

Flight sim fans know who does it best - and F15 II is our best yet !

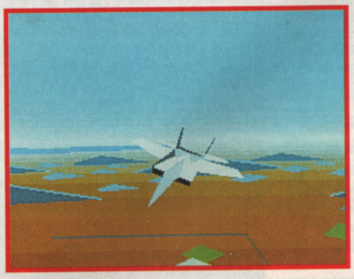
At MicroProse we're pleased that our flight simulations are acclaimed as the best technical products around. We're proud of F-19 Stealth Fighter, Gunship and Knights of the Sky, for they accurately recreate every aspect of real life piloting, from the highs to the lows.

Now we're having fun with F-15 Strike Eagle II. A fighter pilots dream, as it is pure action all the way. Using the great 3-D graphics, real-world mapping and technical specifications of a supersonic jet, it puts the emphasis on flying and firing, dogfighting and duelling, shooting down and blowing up.

All the options you'd expect from a MicroProse flight sim are there - combining to give hundreds of different missions - but 'in-flight' you're left to concentrate on your 'stick' and your 'fire' button...and staying alive.

F-15 Strike Eagle II is already available for IBM PC's and compatibles, and is coming soon for Commodore Amiga and Atari ST

IBM SCREENSHOTS SHOWN



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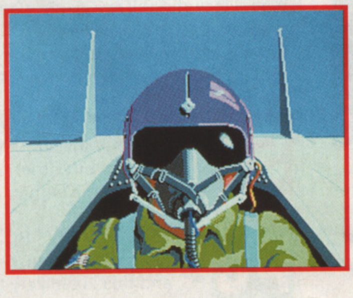
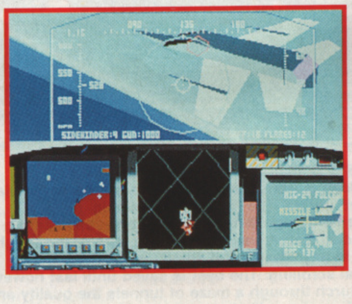




F-15
STRIKE EAGLE
II

RED BARON Dynamix	
IBM PC AND COMPATIBLES	
PRICE	£39.99
OUT	Now
GRAPHICS	93%
SOUND	88%
PLAYABILITY	89%
VALUE	82%
OVERALL	**91%**
AMIGA	
PRICE	TBA
OUT	TBA
ATARI ST	
PRICE	TBA
OUT	TBA

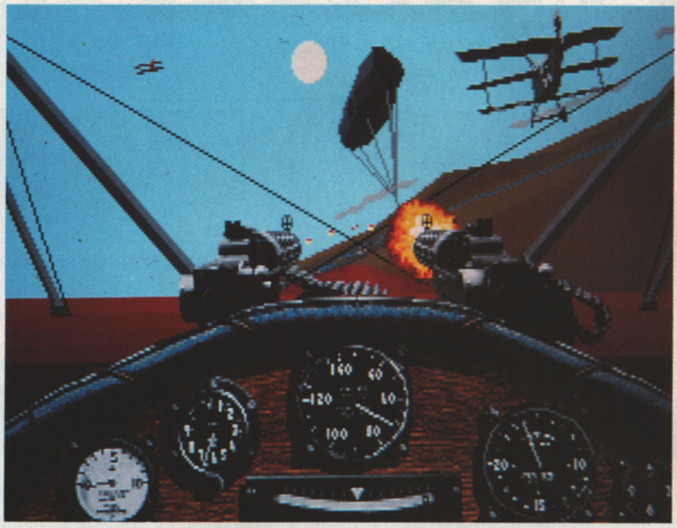
Red Baron

In the war to end all wars, one Air Ace stood out from the crowd. But even this reputation isn't enough to deter Paul Presley from taking off for the dogfight of his life.

BETWEEN THE YEARS of 1916 and '18, no sight was guaranteed to strike fear into the heart of a young pilot more than that of a solid red Albatross D.II arcing out of the sky. This awesome scene surely meant that Manfred von Richthofen, the fearsome Red Baron, was on his tail, aiming for another kill.

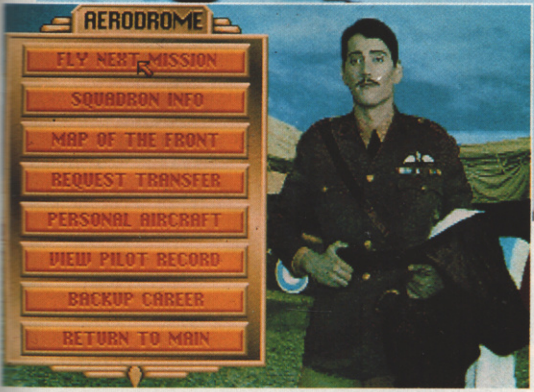
There has been a wealth of WWI flight simulations released in recent months, but American developer Dynamix reckons that its innovative 3Space graphic technology (previously seen in *A-10 Tank Killer* and briefly in *David Wolf: Secret Agent*) will best bring to life this turbulent era.

Alongside the standard flight simulation and combat aspects, *Red Baron* also features a cast of 28 different planes and attempts to recreate the combat intelligence and personalities of all the major flying Aces of the time.

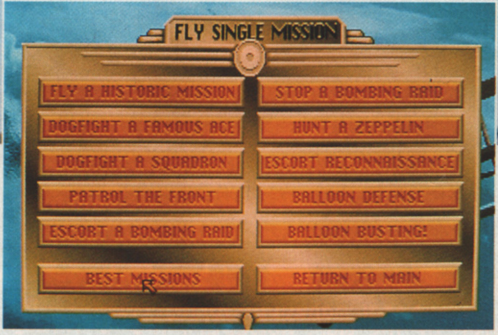


EACH COCKPIT CONTAINS everything that would have been found in your chosen aircraft at the time. Early versions of modern instruments include the artificial horizon (simply a ball bearing in a curved groove) and the original Heads Up Display (a fixed circle with a cross mounted like a car's hood ornament).

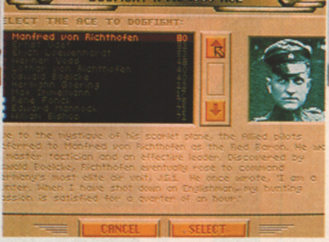
> *"Well it is quite simple. I fly close to my man, aim well and then he falls down."*
>
> **Oswald Boelcke, German Air Service Instructor**


AERODROME
FLY NEXT MISSION
SQUADRON INFO
MAP OF THE FRONT
REQUEST TRANSFER
PERSONAL AIRCRAFT
VIEW PILOT RECORD
BACKUP CAREER
RETURN TO MAIN

THE AERODROME is where you start your career as a pilot in the Air Corps, and where you will most likely end it as well. At first you're simply a wingman with your squadron, but prove your worth and you may soon start leading a group of your own. A nice reward for superior pilots is the chance to own (and personalise) your own plane.


FLY SINGLE MISSION
FLY A HISTORIC MISSION
STOP A BOMBING RAID
DOGFIGHT A FAMOUS ACE
HUNT A ZEPPELIN
DOGFIGHT A SQUADRON
ESCORT RECONNAISSANCE
PATROL THE FRONT
BALLOON DEFENSE
ESCORT A BOMBING RAID
BALLOON BUSTING!
BEST MISSIONS
RETURN TO MAIN

SINGLE MISSIONS offer everything from balloon-busting to attacking a whole squadron. This is also the easiest way to get into the game, allowing you to customise the options and difficulties, making your progress into the air a smooth and fairly untroubled one.


DOGFIGHT A FAMOUS ACE
CANCEL
SELECT

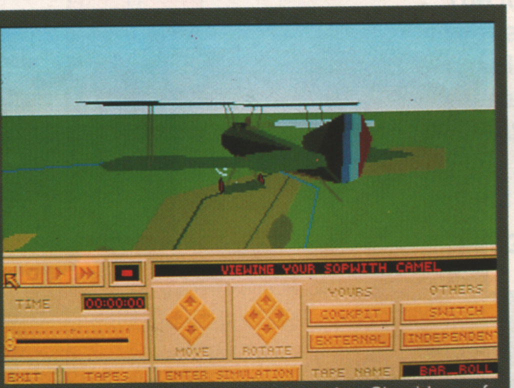
ELECT THE ACE TO DOGFIGHT:

Manfred von Richthofen 80
Ernst Udet
Erich Loewenhardt
Werner Voss
Lothar von Richthofen
Oswald Boelcke
Hermann Goering
Max Immelmann
Rene Fonck
Edward Mannock
William Bishop

e to the mystique of his scarlet plane, the Allied pilots
eferred to Manfred von Richthofen as the Red Baron. He wa
master tactician and an effective leader. Discovered by
swald Boelcke, Richthofen eventually rose to command
rmany's most elite air unit, J.G.1. He once wrote, "I am a
nter. When I have shot down an Englishman, my hunting
ssion is satisfied for a quarter of an hour."

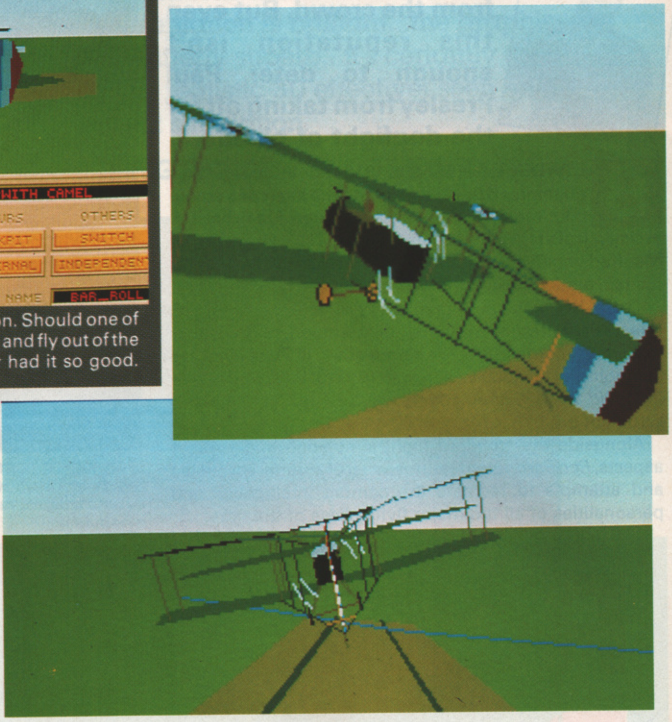
WWI ACES are detailed through a digitised photograph, a brief summary of their career and a look at the types of planes they flew. Taking to the skies against them is no easy matter, as each flies in his own style (historically accurate, apparently) and knows exactly what he's doing.

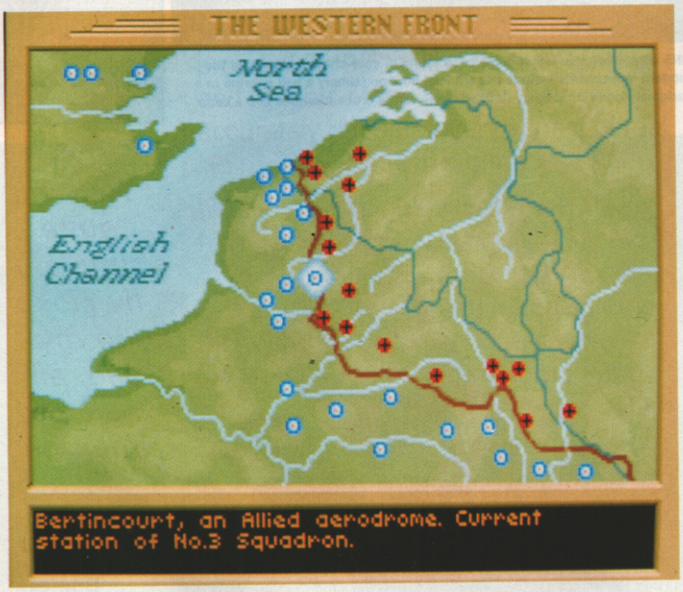
THE MISSION RECORDER



ONE OF RED BARON's most intriguing features is its Mission Recorder: essentially a way of recording a mission in-flight, then modifying it once back at base. Having flown and recorded the mission, you then take the tape back to the 'editing room', play it back, cutting together different viewpoints (both in and around any and all of the aircraft involved) to create your own WWI aerial movie. Full editing facilities are available, including fast forward and rewind controls, while directing the action is made even easier by the facility to enter the playback and change the action. Should one of the planes die prematurely, you can stop the action, rewind the tape, enter the plane and fly out of the way, cutting the new tape together again. Budding Stanley Kubricks have never had it so good.

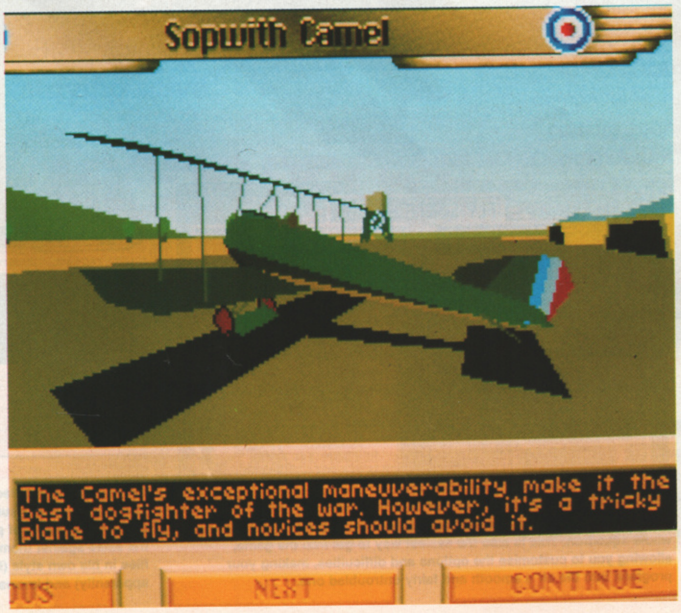
THE TECHNICAL BUFFS amongst you get a chance to take a detailed look at each of the planes while they're resting in the hangars. Full 3D rotating is offered as well as a short summary of the aircraft's history.





Bertincourt, an Allied aerodrome. Current station of No.3 Squadron.

AS WELL AS CHECKING through the formations and details of each mission, it's best to check out the current map of the area so as to avoid flying directly over an enemy gun emplacement and being ripped to shreds by flak.



The Camel's exceptional maneuverability make it the best dogfighter of the war. However, it's a tricky plane to fly, and novices should avoid it.

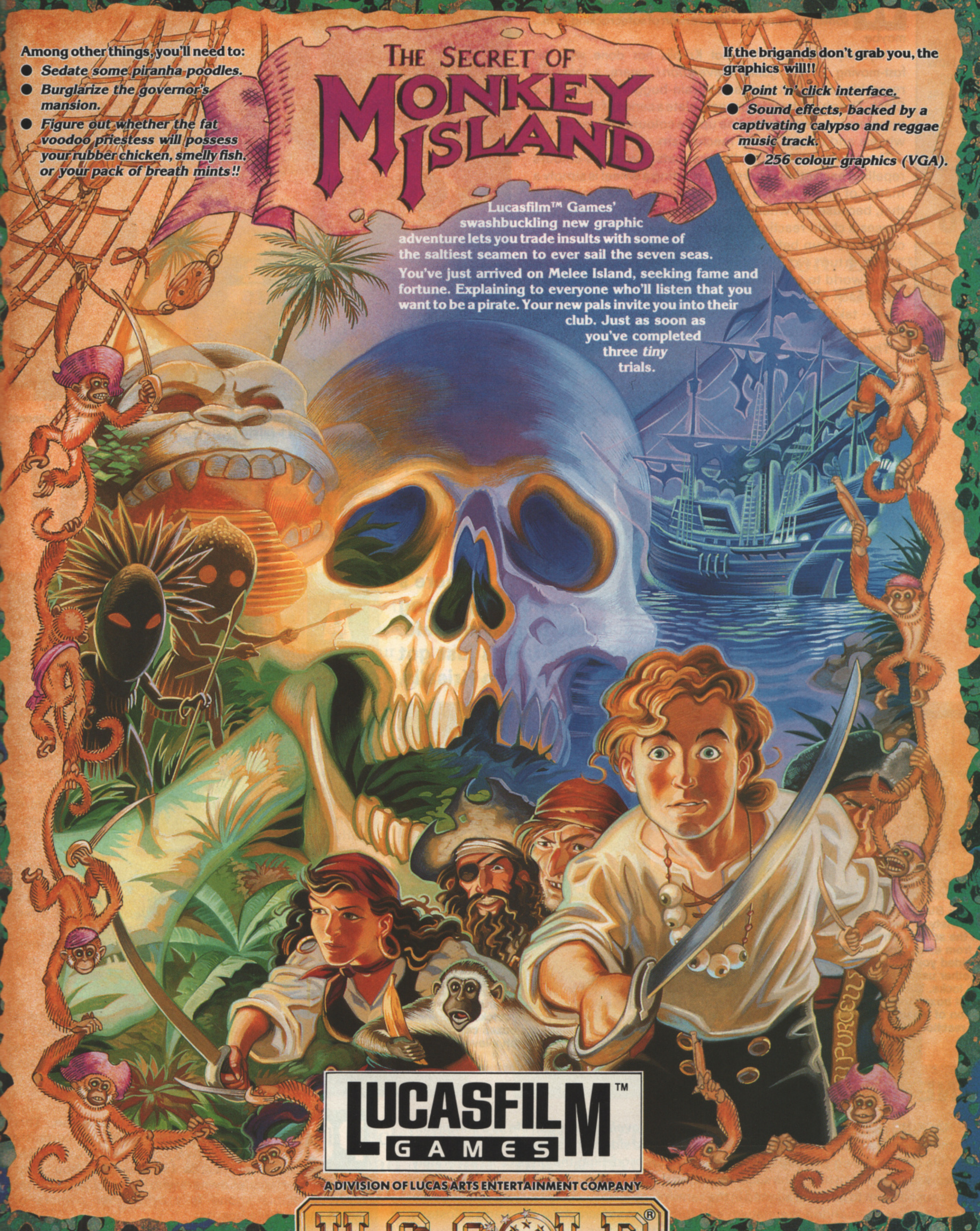
NO CONTEMPORARY simulator can be complete without a number of external viewpoints - and even here *Red Baron* is no ordinary flight simulator. As well as fully rotating camera viewpoints, you can edit views together to make an exciting battle record (see The Mission Recorder).

PC WHILE OTHER flight simulations provide a 3D landscape that feels like a 3D landscape, Dynamix has created an environment that actually feels like a real world. But as well as somewhere convincing to fly around in, *Red Baron* also offers some*when* convincing to fly around in. The amount of background and in-game detail is impressive, as is the way it's all presented: digitised photos of hospitals, aerodromes, planes and pilots conjure up the spirit of the Great War, while the manual's historical overview makes for interesting reading. The ability to enter a single dogfight, fly a single mission or enact an entire career in either the Royal Flying Corps or the German Air Service, backed up with the option to alter everything from the controls of your plane to whether or not the sun shines in your eyes really offers something for everyone. However, all of this icing wouldn't be much use without a good cake underneath – and it's here that Red Baron is most tasty of all. The 3D is smooth, the action is fast and the controls are perfectly balanced between realistic and user-friendly. A triplane feels like a triplane, a biplane feels like a biplane and a boxy framework kite with a propeller feels like . . . well, you get the drift. Add to this the option to record each mission on camera and playback from whatever angle you choose and you soon see what makes Red Baron a truly excellent simulation, worthy of any Ace.

A A CONVERSION is currently being worked on from the IBM-compatible original, but it's still early days and no details are forthcoming. Expect an update in the not too distant future.

ST UNFORTUNATELY this one is lagging behind even the Amiga version. Once again we'll bring you more news as we get it.

IT'S HARD TO BE A HERO WHEN YOU'RE ONLY 4'6"



Among other things, you'll need to:

- *Sedate some piranha poodles.*
- *Burglarize the governor's mansion.*
- *Figure out whether the fat voodoo priestess will possess your rubber chicken, smelly fish, or your pack of breath mints!!*

If the brigands don't grab you, the graphics will!!

- *Point 'n' click interface.*
- *Sound effects, backed by a captivating calypso and reggae music track.*
- *256 colour graphics (VGA).*

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REVELATION!
Krisalis

AMIGA	
PRICE	£19.99
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GRAPHICS	80%
SOUND	81%
PLAYABILITY	87%
VALUE	83%
OVERALL	**86%**

ATARI ST	
PRICE	£19.99
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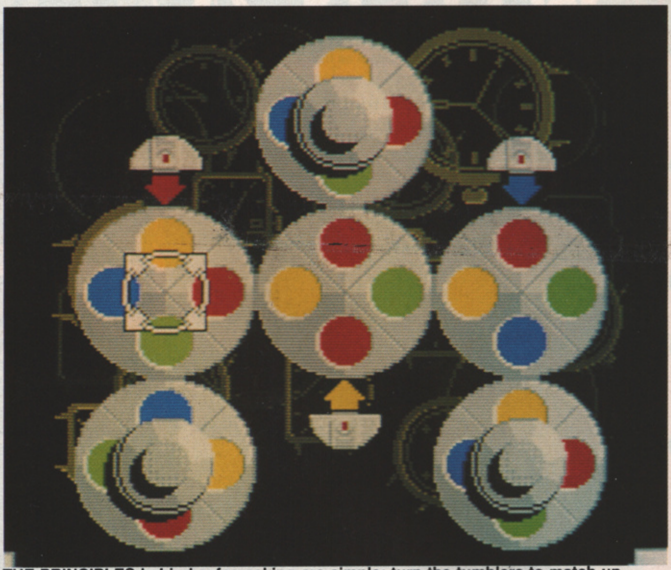
WITH SIMULATIONS available for just about every conceivable activity, it was only a matter of time before someone came up with a version of safecracking, erm... maybe.

Anyhow, that's exactly what Krisalis has done with this fast-moving puzzle game. *Revelation!* bears a passing resemblance to that Hungarian brain-boggling toy, Rubik's Clock. The object here is to manipulate a series of connected tumblers in an attempt to line up the coloured edges on the wheels and unlock a safe mechanism.

The wheels work a little like magnets – with like-colours repelling each other. Therefore, rotating a wheel is simply a matter of lining up two identical colours. The problem is that, because the wheels are interconnected, moving one causes a chain reaction upsetting all the positions you've carefully set up before.

This, in turn, wouldn't be a problem if you had all the time in the world to ponder the dials and determine how they affect each other, but each level has a rather severe time limit – take too long and you'll end up assisting the police with their inquiries.

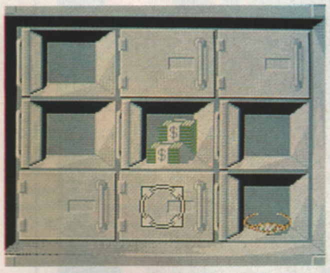
The persistent villain does eventually get his reward though: a limited amount of time to open as many safety deposit boxes as possible – crime doesn't necessarily pay even at this stage however, as only some of the boxes contain valuables.



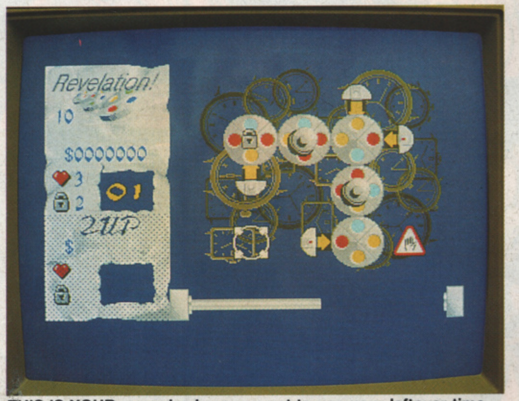
THE PRINCIPLES behind safecracking are simple: turn the tumblers to match up colours, thus turning the wheels and activating the locks. The problem is that adjacent wheels activate each other too – life's a bitch!

Revelation!

There's nothing wrong with playing safe. Ask Laurence Scotford, he's just got cracking with the latest from Krisalis.



WHILE YOU'RE BUSY fiddling with tumblers, a variety of useful power-ups flash up on the screen. These provide everything from extra time to a pause facility, provided you grab them quickly enough. Another useful aid is the provision of locks. When collected from safety-deposit boxes these can be used to fix the position of wheels, preventing nasty chain reactions.



THIS IS YOUR reward, where you get to use your leftover time to open as many boxes as you can – so the quicker you finish the level, the more you score. Not all of the boxes contain valuables though, so it's still possible to finish a level and come away empty handed.

MAGNETIC MISERY!

THE SAFECRACKING ASPECT may now seem obvious, but *Revelation!* began life as a completely different game in which a steel ball was manoeuvred from one side of the screen to the other using magnets. While initially being pleased with themselves for modelling the physics so accurately, Krisalis soon discovered that it had done such a good job that eventually the magnetic fields of all of the magnets caused them to become aligned in the same plane – not very handy for a puzzle game! The only solution was to abandon magnetism and turn to the safecracking mechanism instead, which is not such a bad thing considering how well the final game plays.

A THIS IS ONLY the latest in a veritable army of arcade-style puzzle games which have emerged since *Tetris* started the blocks falling. And while it might prove to be initially frustrating as you twiddle endlessly with the tumblers and get within one move of finishing (only to muck everything up again), *Revelation!* soon gets you hooked and it's only a matter of time before you acquire a successful technique. An interesting aspect is that since one move can cause so much to happen, it's possible to finish a level without knowing quite how. On the down side though, this does mean that just because you've done a level once, it's not certain that you'll be able to do it again. However, the inclusion of a password every 10 levels prevents you having to play through early levels unnecessarily. For a game of this type the presentation is very attractive, and that goes for the in-game graphics as well as the opening animation sequence (inspired by the work of professional animator Tony White). There's also an energetic Matt Furniss soundtrack to complement the lot. If you've been impressed by the likes of *Atomix*, *Plotting* and *Puzznic*, or spend all day playing with Rubik Cubes or Clocks, then you'll probably find Revelation! an enjoyable and worthwhile experience.

ST IDENTICAL IN every respect to its Amiga cousin, except that the samples give way to chip-generated sound. There are no extra STE features incorporated (but then again, who needs 'em!).

PC NOW HERE'S A pleasant surprise. This version has been developed concurrently with the other two, and supports CGA, EGA, and VGA cards (so it's only you poor unfortunate Hercules owners who lose out). Also, rather more palatable sound is provided for owners of AdLib-compatible boards.

Powerplay 92% Generation 4 96% The One 93% T.G.M 95%

Sid Meier's

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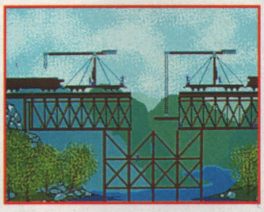
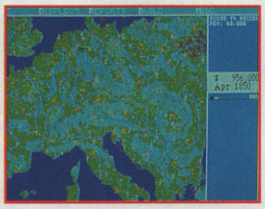
Tycoon
ENGLAND

Birmingham (Terminal)
Built in 1828



Harpers Ferry
Feb 1880



Big business. Tough decisions. Excitement, challenge and compelling attention to detail. 'Railroad Tycoon' now delivers an entire era to your Commodore Amiga and Atari ST.

THE PRICE IS RIGHT

Laurence Scotford delves into the pile of recent budget releases and finds some classic shoot 'em up action and more.

BARGAIN HUNTERS WILL be pleased to hear that this is but the first in an occasional series looking at 16-Bit budget releases. Over the coming months we'll bring you mini-reviews of some of the releases from the ever-growing number of 16-Bit budget labels.

To help you decide exactly which game warrants your parting with a fiver (or more) we've introduced a five-star rating system.

★★★★★ Excellent
(Deserves to be part of anyone's collection)

★★★★ Good
(Probably worth buying if you don't already own it)

★★★ Average
(Worth acquiring if it looks like your cup of tea)

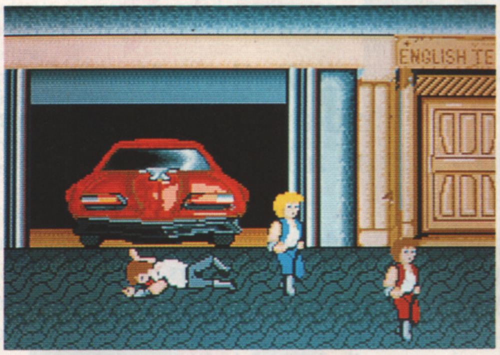
★★ Poor
(Oh dear, this isn't really up to scratch)

★ Dire
(Nobody's that desperate)

This month we kick off with games from Digital Integration's budget label, Action 16, and Mastertronic's 16-Blitz.

DOUBLE DRAGON

- 16-Blitz Plus
- Amiga/ST/PC
- £7.99



THERE CAN'T BE many of you out there who don't possess a Martial Arts game of one variety or another. And this, another conversion of a classic coin-op, is one of the more playable of the early contenders.

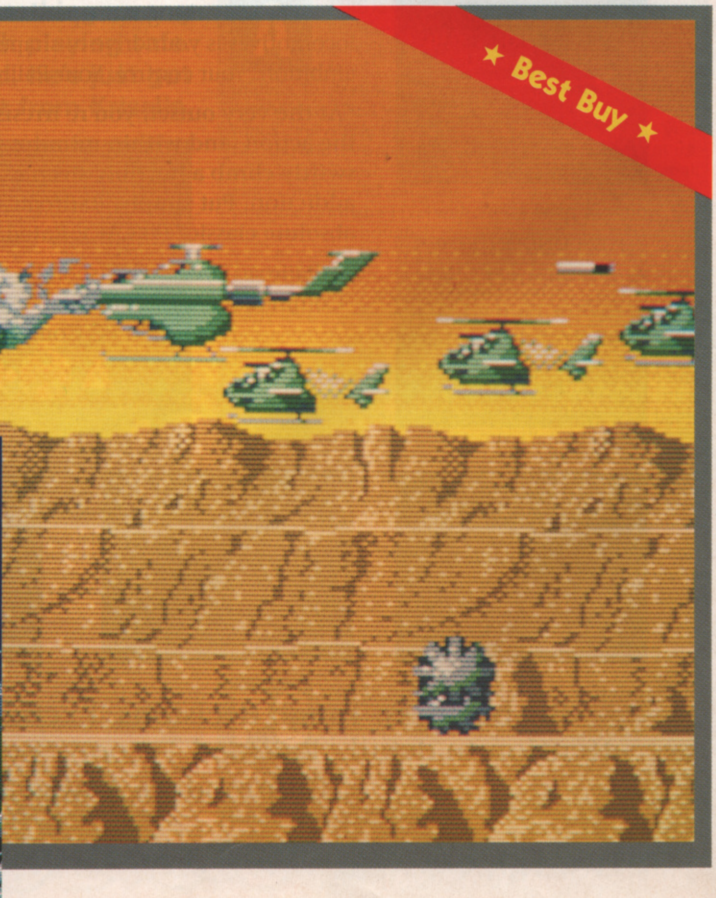
The first of a series featuring the Brothers Lee, *Double Dragon* sees a gang of thugs, The Black Warriors, kidnap Billy's girlfriend Marian, and that makes the boys real mean... So what do the dynamic duo do? They head off into the city clobbering all and sundry with progressively more vicious weaponry.

Double Dragon is a lot more accessible than many Martial Arts games in as much as it's possible to learn the moves rather than just waggling the joystick aimlessly, but it is marred slightly by the appalling sprite design and the flat backgrounds. Having said that, what was a fair buy at full price becomes a reasonably good one now.

★★★

SILKWORM

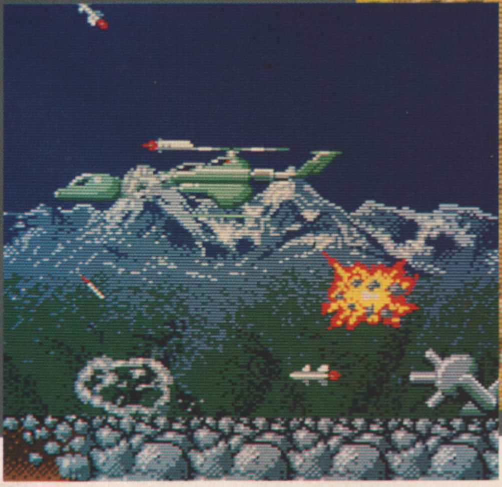
- 16-Blitz Plus
- Amiga/ST
- £7.99



TECMO'S CLASSIC horizontal shoot 'em up had a long blast in the arcades – and there are still machines to be found if you look hard enough. This popularity was mainly due to an unusual two-player mode – one player controls a helicopter, the other a jeep – which gives the game some variety on the tactical front.

Another innovation was the introduction of the Goose (a conglomeration of mechanical pieces which is only vulnerable in the neck, and which leaves a power-up when destroyed), and the combination shields and smart bombs.

Surprisingly, for a complex coin-op, the conversions (by Random Access) are superb and actually do justice to the original machine.



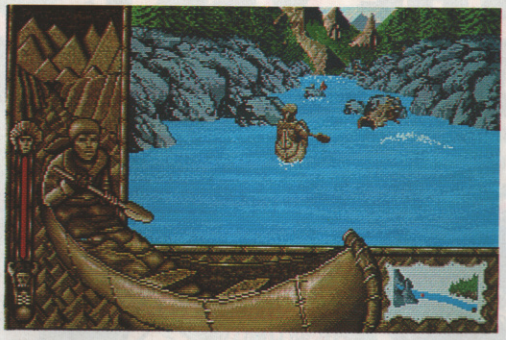
Unusually, *Silkworm* is a little faster on the ST, but the latter is probably more balanced.

Now that Silkworm has been resurrected (after a fashion) with the release of *SWIV* (see the review on page 58), this is an ideal opportunity to get back to this classic blaster's roots.

★★★★★

COLORADO

- Action 16
- Amiga/ST/PC
- £7.99



DIGITAL INTEGRATION'S Action-16 Budget range has been billed as maintaining a philosophy of quality rather than quantity, in which case I fail to understand why, unlike the 16-Blitz products, games like *Colorado* are presented in a tacky white, empty-looking box with a single, poorly reproduced leaflet in place of a proper instruction pamphlet. That quibble aside, on to the game.

Colorado is a relatively recent Silmarils strategy/action game set in the Wild West. You're a down-on-your-luck trapper, taking part in a run-of-the-mill beaver hunt when you come across a dying Indian. He promises you that if you that if you give him a warrior's burial and then follow a map he gives you, you will discover untold riches.

This is basically an excuse for chaining a few action sequences together, such as side-on combat and a 3D canoe sequence (which is undoubtedly the best section). It has all been put together competently enough, but somehow the whole feels a bit insubstantial, and totally lacks atmosphere, which is essential for a game of this type (a problem not helped by the tedious disk accessing).

Colorado is worth a look only if you are very keen on this sort of conglomeration of simple sub-games.

★★

XENON

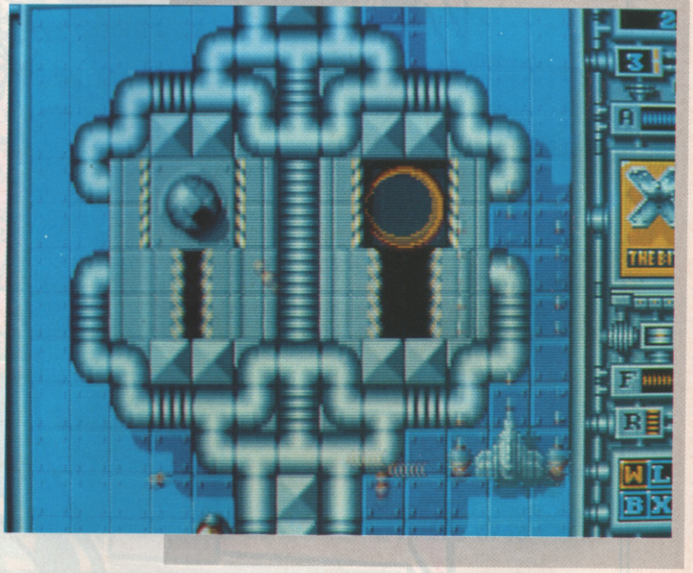
- 16-Blitz Plus
- Amiga/ST/PC
- £7.99

THE GAME THAT put the Bitmap Brothers on the map, this is described, quite rightly, as a 'strategic shoot 'em up'. Essentially, the action is of the traditional vertically scrolling 'shoot everything that moves' variety, but interest is added by the player's craft – a sort of digital equivalent of a *Transformers* toy – and the division of the playfield into high and low areas.

To begin with the craft is land-based and can only destroy other land vehicles, but a quick wiggle of the joystick causes it to transform to a more traditional flying craft, allowing you to take out other flying objects and the gun emplacements set on the higher level. The action is enhanced with a – nowadays more familiar – sprinkling of power-ups and add-ons.

When it first appeared, *Xenon* set new standards in shoot 'em ups and introduced features which have been 'paid tribute to' ever since. This is an absolutely essential item for the definitive software collection. If you don't have it already – get it now.

★★★★★



GEMINI WING

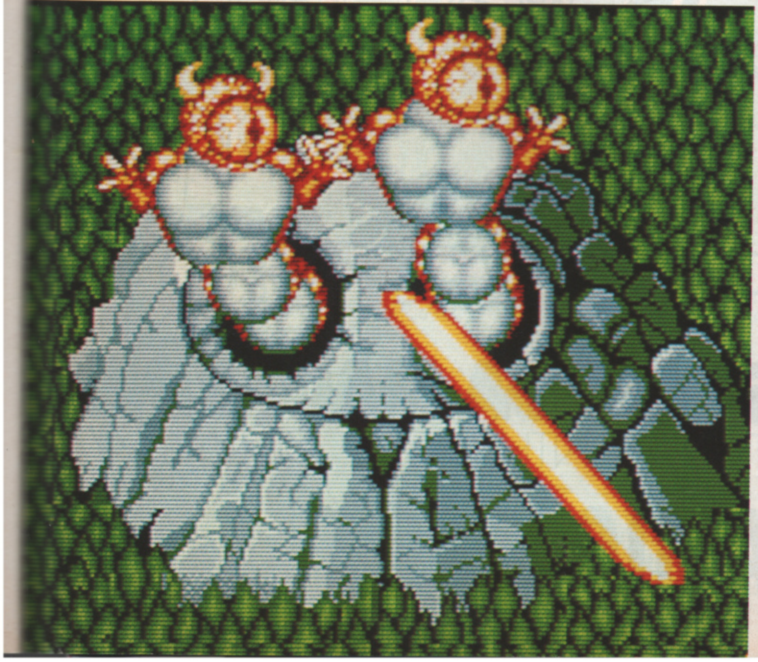
- 16-Blitz Plus
- Amiga/ST
- £7.99

THE CONVERSIONS of this Tecmo coin-op are a bit hit and miss. The most interesting aspect of this vertically scrolling shoot 'em up is the method in which power-ups are used. They come in the form of gunballs – tiny spheres which trail from the rear of your craft. In two-player mode it's possible to steal gunballs from the other player, which adds an extra competitive dimension to the gameplay.

Otherwise there's nothing here you haven't seen a million times before – but it would still add up to a pretty reasonable shoot 'em up if it wasn't for the fact that, as the name implies, it has been designed with two players in mind, and the difficulty level is set for two players, even in a one-player game.

Having said that, expert shoot 'em up addicts will probably find it a reasonable challenge, and the sticky gameplay is made up for by a brilliant soundtrack.

★★★



GRIDRUNNER

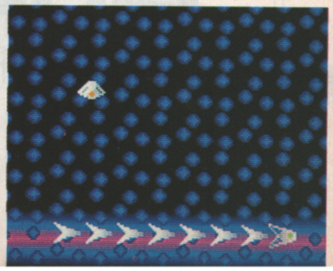
- Action 16
- Amiga
- £7.99

JEFF MINTER MADE a name for himself during the '80s by introducing Llamas and psychedelia (20 years too late) to entertainment software. *Gridrunner* contains some classic examples of both. It's a shoot 'em up based, not surprisingly, on a grid infested by a veritable menagerie of alien lifeforms.

Protecting the grid is your ship - an unusual craft in that it operates in a manner similar to the old coin-op *Moon Cresta*: its weaponry includes a detachable power module that can either be moved with the ship or left stationary in one part of the grid. This means that the power module can be dropped off to finish one group of aliens while the main ship zips off to meet another threat.

Gridrunner looks quite dated, and is a little rough around the edges, but it is very playable and more than a little addictive. If you like lots of sound, lots of colour, and lots of action you'll love it.

★★★



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THE ART OF STR

In this, the first of a short series on the development and use of military tactics, *'Nam* developer Matthew Stibbe gives a brief insight into the art and practice of strategy.

> *"The art of war is of vital importance to the state. It is a matter of life and death. A road either to safety or ruin. Hence it is a subject which can on no account be neglected."*
>
> **Sun Tzu**
> ***The Art of War***

An ancient Greek strategy means 'the art of the general'. In the most basic terms, strategy means the planning and general direction of military operations. Tactics, on the other hand, is the implementation of strategy on the ground. Carl von Clausewitz expressed the difference in this way: "Tactics is the art of using troops in battle; strategy is the art of using battles to win the war."

The meaning of the two words has changed throughout history, as warfare itself has changed. Nuclear weapons, mass ideologies, total war, and the emergence of the nation state have changed the nature of warfare, but not of strategy.

Grand strategy still embraces the practicalities of combat, international relations, location and use of resources, power projection, conventional and unconventional conflict. Geopolitics, grand strategy, strategy, and tactics blend into one another.

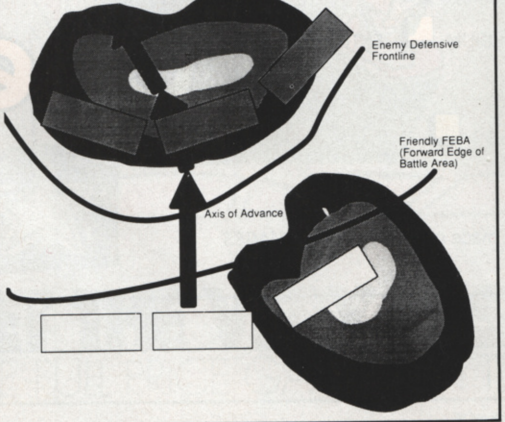
THE PRINCIPLES OF STRATEGY

Sun Tzu described the five, somewhat eccentric elements of war that he considered vital:

- The moral law
- Heaven
- Earth
- The commander
- Method and discipline

Napoleon, on the other hand, had 115 'rules' of war, while the American civil war general, Nathan Forrest, had only one: "Get there firstest with the mostest."

Figure 1. The Attack / Penetration


Enemy Defensive Frontline
Friendly FEBA (Forward Edge of Battle Area)
Axis of Advance

FRONTAL ATTACK/penetration against a prepared defensive position. An example of this is Montgomery's attack on Caen in 1944.

The reality of war is still the same as it was when Thucydides wrote of the Pelopennesian war that: "The strong do what they have the power to do, and the weak accept what they have to accept."

So how is this naked reality of brute force translated into action?

Strategy can be broken down into several considerations: the offensive, surprise, unity of command, economy of force, mass, manoeuvre, logistics and training. The objective can be military or political. In World War II, for example, the Allies' military objective was the invasion of Germany and their political aim was Germany's unconditional surrender.

The offensive allows the attacker to seize the initiative and choose his objective. The trench-bound defensive stalemate of WWI prevented any initiative on either side. Only the tank broke this and allowed the French, British and American troops the chance to resume an offensive.

Unity of command is essential to the effective conduct of operations. All modern armies in the twentieth century have sought a unified and rational command structure. Wars and battles cannot be won by committees, nor by tyrants.

Economy of force ensures that troops and resources are efficiently employed. The German blitzkrieg was successful in 1940 because of France's 'Maginot' mentality (the French, misguidedly, put all their faith in the indestructibility of the Maginot line, an armoured wall between themselves and Germany - the Germans overcame this by simply attacking through Belgium).

The Blitzkrieg philosophy held that maximum force should be concentrated on the 'schwerpunkt' (the point of maximum impact) by manoeuvre. Logistics and training help to ensure that missions can be carried out effectively.

> *"War is all hell."*
>
> **Gen. Sherman**
> **June 19th 1879**

TACTICAL INTERPRETATION

How are these general principles translated into military reality? New technology and weapons have not altered the classic manoeuvres. Some of these are penetration, envelopment, 'defensive-offensive', and flanking/turning movements.

Envelopment is the most basic, short of piling in and killing everyone in sight. It involves holding your centre, while parts of your force manoeuvre round one or both flanks of the enemy, to threaten his line of retreat and communication.

Examples of this are Rommel's attack at Gazala in 1942, or Lee's battle plan at Chancellorsville in 1863 during the American Civil War. As with most

> *"In starting and waging war it is not right that matters, but victory."*
>
> **Adolf Hitler**

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RATEGY

ENVELOPMENT/OUTFLANKING manoeuvre (below) – as used in the WWI battle of Kursk.

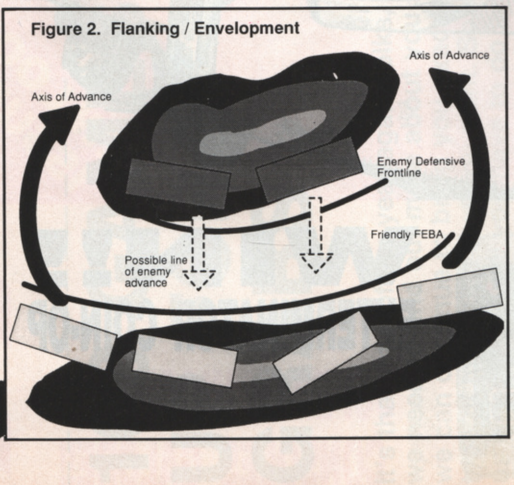


Figure 2. Flanking / Envelopment

manoeuvres, the object of this operation is to attack the enemy where he is weakest. Nowadays, the use of airborne (or 'heliborne') troops enable envelopment to take place without physically moving through the enemy front line, but moving over it. The airborne assault on the bridge at Arnhem (the famous 'Bridge too Far') is a classic example of airborne envelopment.

Seaborne amphibious invasions, such as MacArthur's at Inchon during the Korean war, are another means of envelopment. Similar to this kind of flanking manoeuvre is the defensive/offensive manoeuvre: this essentially involves attacking from a strong defensive position. The battles of Crécy (1346) and Agincourt (1415) are examples of this kind of move, as is Napoleon's gambit at the battle of Austerlitz in 1805.

THE DEVELOPMENT OF STRATEGY THROUGH HISTORY

Just as the Mediterranean was the cradle of civilisation, so it was of military strategy. Phillip II of Macedon (382-336 BC) combined infantry, cavalry, and archers into a trained, manoeuvrable and organised fighting force. His son Alexander (356-326 BC) inherited his father's military genius, fine army, and strategic flair. A famous story relates that he wept for days when he learned that there were no more worlds to conquer.

The Pelopennesian Wars, documented by Thucydides, was the first long war between nation states, and perhaps the first 'world war'. Julius Caesar records his conquest of Western Europe in his own book, *The Gallic Wars.*

After the organisational and military genius of the Romans, mediaeval warfare oscillated between the offensive - by mounted shock troops - and the defensive (particularly the building of stone castles). The wars of Genghis Khan, and the crusades into the Holy Land give stunning illustrations of both.

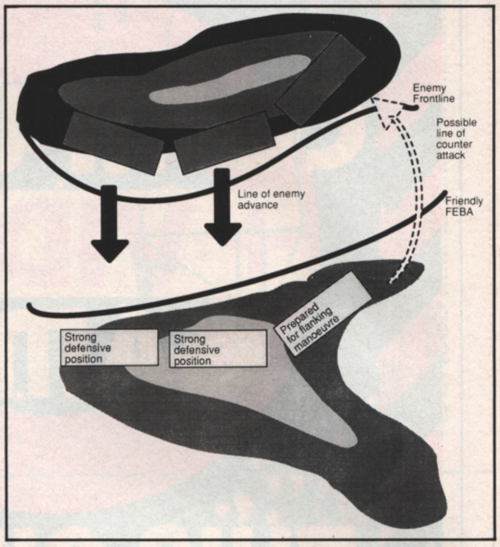
THE INVENTION OF GUNPOWDER

However, the invention of gunpowder changed everything, as military strategy had to adapt to incorporate this new deadly weapon.

Gustavus Adolfus, King of Sweden, has been called the father of modern tactics because of his choreographic use of blocks of troops, and mounted dragoons on the battlefield. His was the first modern European army to be made up of trained professional soldiers.

Hence, the wars of the eighteenth century were between small professional armies: travelling long distances, able to react and move quickly, but still meeting on a single battlefield and deciding the combat in a single day. Frederick the Great of Prussia (king from 1740 to 1786) was perhaps the greatest exponent of this form of warfare. He was also famous for writing his orders on the tiniest scrap of paper big enough to contain them!

The revolutionary wars that followed the French Revolution in 1789, and particularly the Napoleonic wars from 1804 to 1814, introduced a new element - mass conscript armies. The French 'Levée en masse' generated huge numbers of men for cannon fodder, allowing Napoleon to boast that: "A man like me does not care about a million casualties." He was also the master of battlefield strategy, and was frequently able to outwit his opponents and turn their flanks, by a combination of skirmishing, and shock bayonet attacks.



Enemy Frontline
Possible line of counter attack
Line of enemy advance
Friendly FEBA
Strong defensive position
Strong defensive position
Prepared for flanking manoeuvre

OFFENSIVE/DEFENSIVE manoeuvre. This was used at the battle of Agincourt.

FROM THE TRENCHES TO THE NUCLEAR AGE

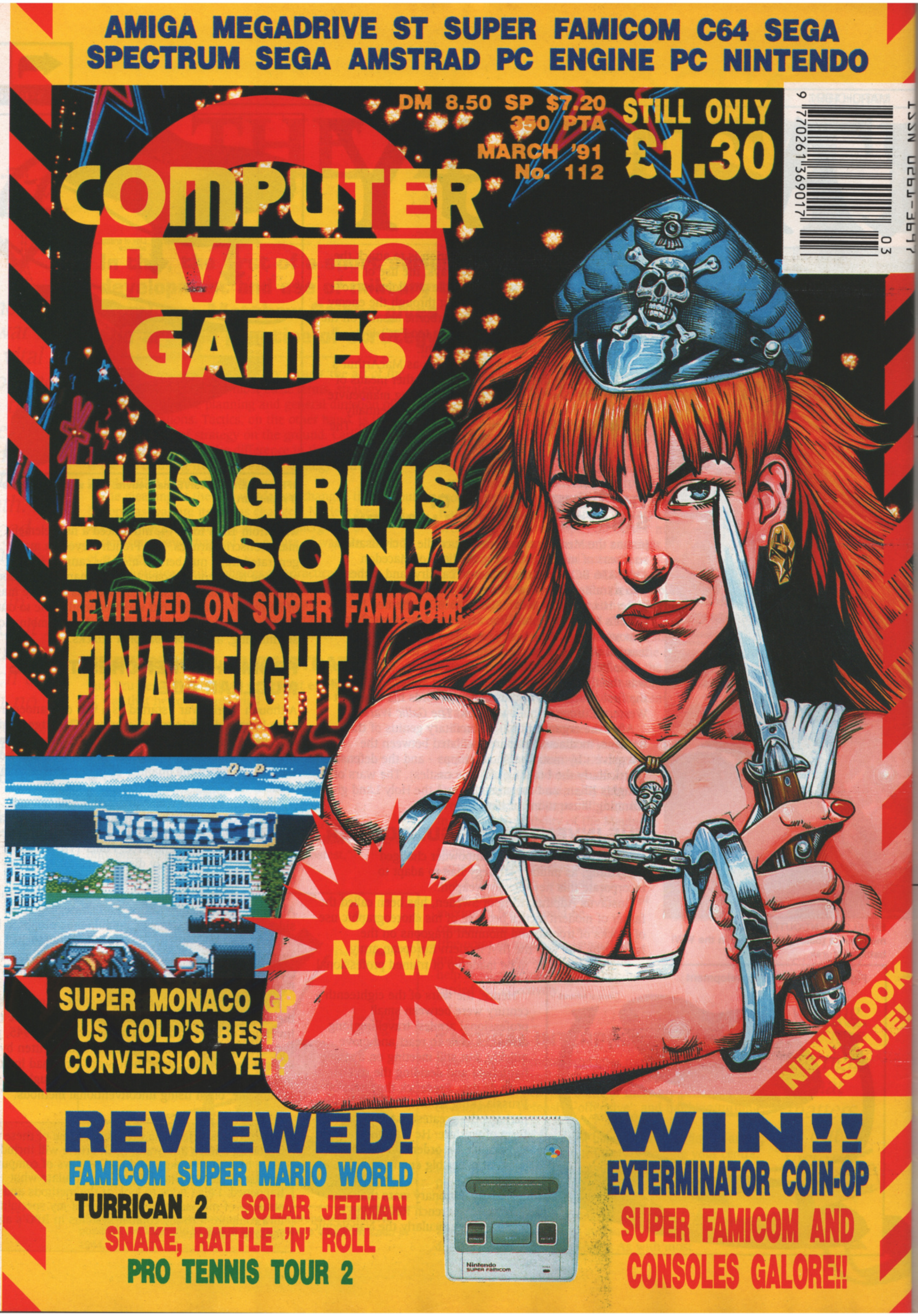
Although World War I started as a war of manoeuvre, it soon bogged down in trench warfare. The large armies of both sides were unable to maintain their momentum in the face of rifles, machine guns, barbed wire and trenches - especially given the quantity of material used to make modern war.

The Second World War witnessed initial German success because of its brilliant adoption of tank tactics advocated by B.H. Liddell Hart (1895-1970), Charles de Gaulle (1890-1970), and J.F.C. Fuller (1878-1966). This tactical advantage quickly disappeared as the allies became more proficient in this form of warfare.

Nevertheless, economic advantages guaranteed the Allies' ultimate victory rather than strategic genius. All sides in WWII used strategic bombing, as proposed by theorists Giulio Douhet (1869-1930), Billy Mitchell and Hugh Trenchard (1873-1956). There remains, however, considerable doubt about the effectiveness of this bombing.

The invention of nuclear weapons has caused perhaps the single most important change in strategy since the invention of the stirrup or gunpowder. Since 1945, peace between the great powers has been underwritten by terror of final destruction. Since then, wars have had limited political or strategic goals and have been fought on a small scale, often using unconventional methods.

● In future articles I plan to revisit some of these historical battles and wars. Each article will include more historical background and reviews of computer and board games that will let you simulate what happened. I also hope to look at the methods and strategy of mediaeval warfare (one of my specialities!), and compare it to the combat systems in RPG's and fantasy wargames.



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FOLD

FOLD

THE ONE

MARCH 1991

100 GAMES UP FOR GRABS

It's that time of the year again folks, where we need to find out more about you so that we can continue to bring you exactly the type of magazine that you want. So, to help us to help you, all you have to do is answer the questions on this page, fold it as directed and send it to the address printed on the back (if you don't wish to deface your copy of The One, simply photocopy the entire page and pop it in an envelope). Like the headline says, there's an added incentive of a piece of software for the first 100 replies, so get scribbling... remember if you're not in you can't win.

1. Are you...?

Male ☐
Female ☐

2. How old are you?

Under 10 ☐
10-12 ☐
13-15 ☐
16-18 ☐
19-21 ☐
22-25 ☐
26-30 ☐
Over 30 ☐

3. What is your occupation?

Full-time work ☐
Part-time work ☐
School ☐
Third-level education ☐
Other (please specify)

....

FOLD

4. How many people other than yourself will read this issue of The One?

....

5. Which machine do you own/use?

Atari ST ☐
Amiga ☐
PC-compatible ☐
Console (please specify)

....

6. Which peripherals do you own or intend to buy?

	Own	Intend to buy
Colour Monitor	☐	☐
Printer	☐	☐
Hard Disc Drive	☐	☐
External Floppy Drive	☐	☐
Midi Interface	☐	☐
Modem	☐	☐
RAM Expansion	☐	☐
Other (please specify)		

....

7. On average, how much do you spend on games each month?

0-£25 ☐
£26-£50 ☐
£51-£75 ☐
£76 or more ☐

8. Do you buy PD or Shareware?

Regularly ☐
Occasionally ☐
Never ☐

9. As well as The One, which magazines do you regularly buy?

ACE ☐
Amiga Action ☐
Amiga Computing ☐
Amiga Format ☐
CU Amiga ☐
C&VG ☐
PC Leisure ☐
ST Action ☐
ST Format ☐
Zero ☐
Other (please specify)

....

FOLD

10. Which three software companies do you consider to be the most important?

....

....

11. Which is your favourite type of game?

Arcade ☐
Puzzle ☐
Sports ☐
Simulation ☐
Strategy ☐
RPG ☐
Animated Adventure ☐
Text-Input Adventure ☐

12. How do you rate the contents of The One's cover-mounted disk?

Excellent ☐
Fair ☐
Poor ☐

13. Would you like to see articles of a more technical nature (eg. DTP, scanning etc) in The One?

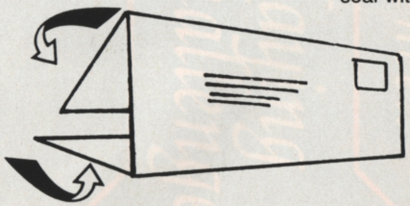
Yes ☐
Maybe ☐
Definitely not ☐

14. What other features would you like to see in The One?

....

....

Fold as directed and
seal with tape.



NAME ....
ADDRESS ....

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FOLD

Affix
Stamp
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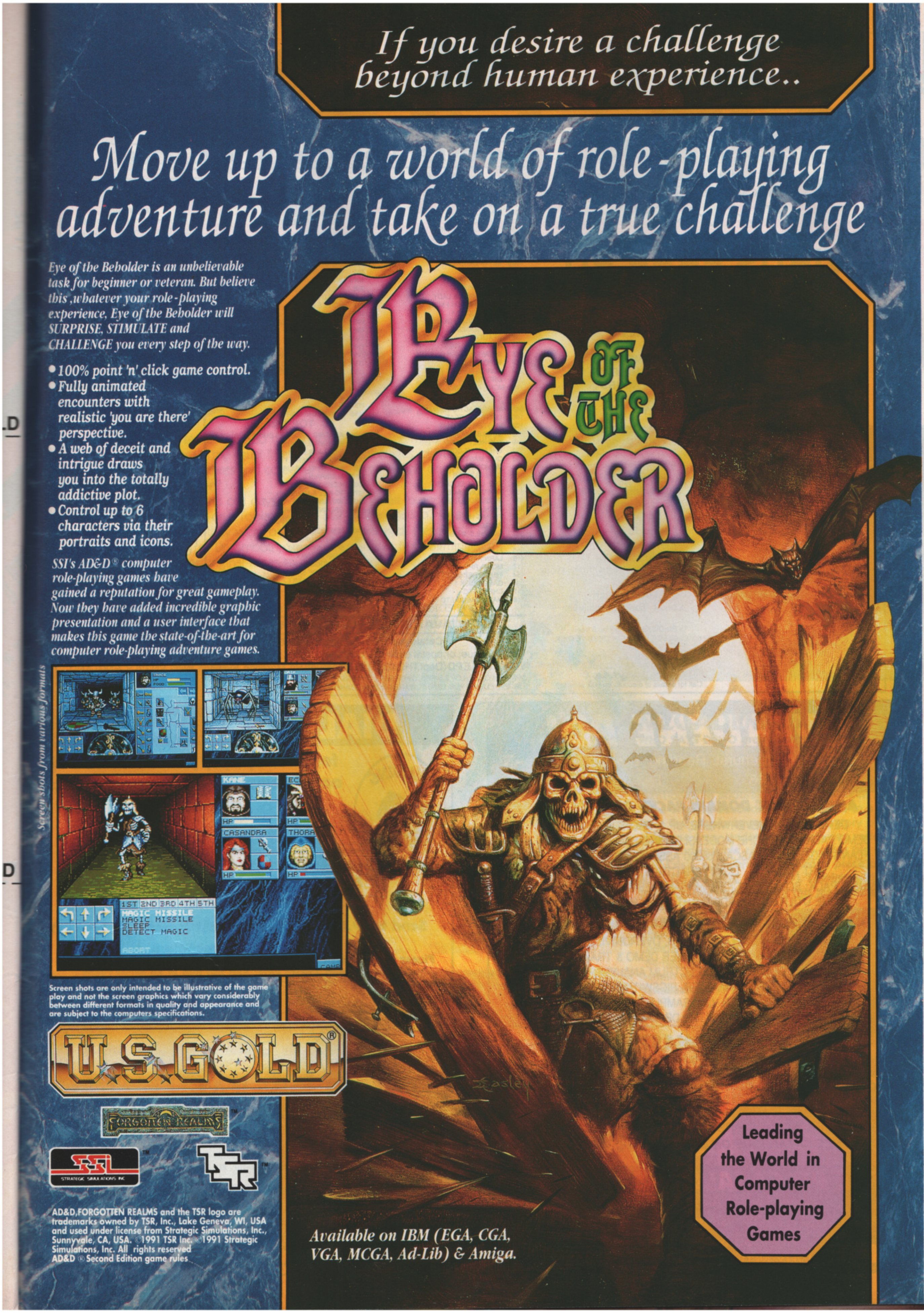
The One Survey
EMAP Images
Priory Court
30-32 Farringdon Lane
London EC1R 3AU

FOLD



Eye of the Beholder
KANE
CASANDRA
THORA
HP
1ST 2ND 3RD 4TH 5TH
MAGIC MISSILE
MAGIC MISSILE
SLEEP
DETECT MAGIC
ABORT
Easley
U.S. GOLD
FORGOTTEN REALMS
SSI
STRATEGIC SIMULATIONS INC
TSR

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Screen shots from various formats

Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.

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IMAGINATION BREAKDOWN

Welcome back to the pleasure dome, a veritable Cornucopia of cheap and cheerful disks. Your reviewer this month? Take a bow Paul Presley...

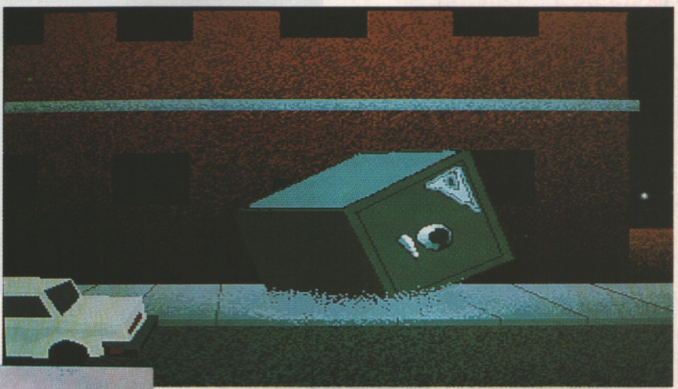
VERY LITTLE HAS CHANGED here in the domain. The majority of disks on offer contain the usual fare of scrolling messages, digitised Dragonlance pictures and colourful blurs – is there no originality left in the demo scene anymore?

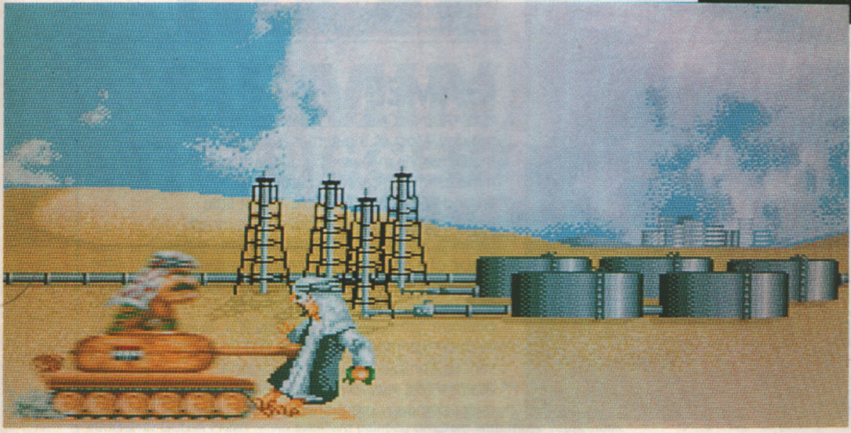
Whatever happened to the old days when we could wait expectantly for another 1Mb *Walker* demo or a Tobias Richter *Star Trek* animation? Okay, so they were short lived, but they were big-time names. Instead, these days it's just "Hi to Bif, Baf, Nix, Trix, Dr. Smooth, Snuggles and Dave from Birmingham".

It's going to take a few original ideas to push back not just the limits of your Amigas, STs and IBM-compatibles (yes, we want to see more PC demos, we know you're out there), but also the limits of your imagination.

So, in order to encourage a little creativity, from this issue onwards we'll select one entry as our Pick Of The Month. No prizes, no voting, just the demo that we think is the most stunning or entertaining.

Scrolling messages beware, your days are numbered.



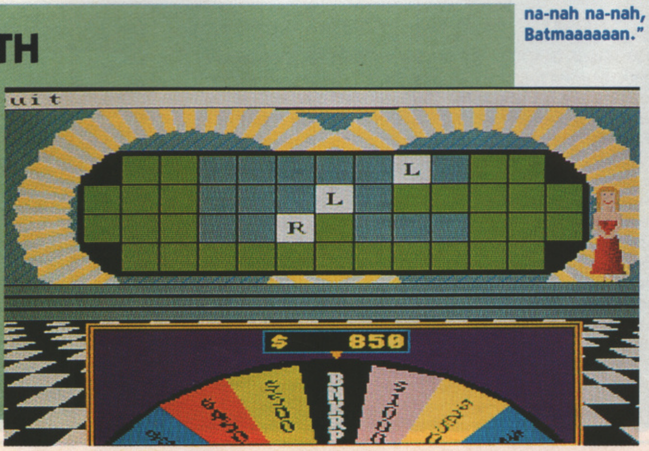


MEGADEMOS

WHO SAYS DEMO programmers aren't topical? The biggest news story of the moment, the one that has caught the attention of everybody in the Western world, the one that has kept everybody guessing as to the outcome, is briefly mentioned in *Budbrain 2* from Seventeen Bit (disk 820). For a brief 10 seconds you're treated to a sample of music from *Twin Peaks* as you follow the story of who murdered Madonna (yes, Madonna!) in between various animations, music and graphic effects. That other big news story, the Gulf Crisis, is covered in a strange piece of animation from A Bit On The Side (disk 819). Leaving aside the news however, the best offering this month is a short *Batman* cartoon from Virus Free PD (disk 1095) complete with "na-nah na-nah na-nah na-nah, Batmaaaaaan."

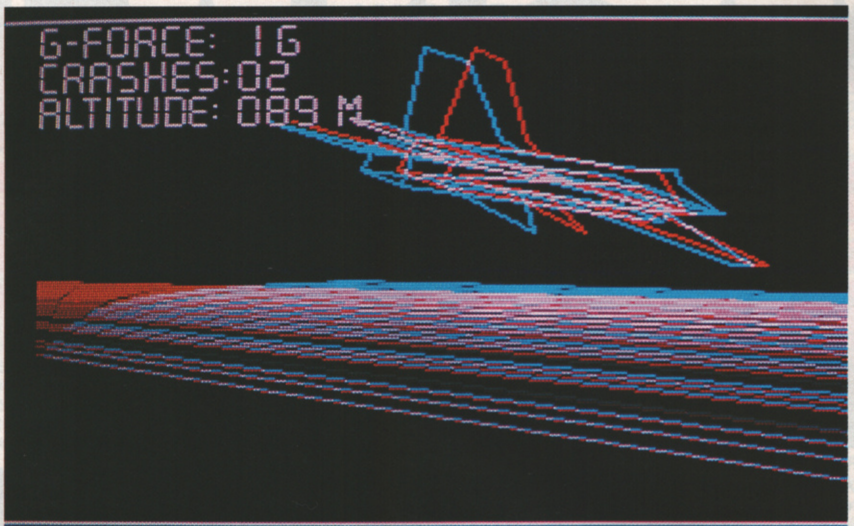
PICK OF THE MONTH

LADIES AND GENTLEMEN... welcome to... *Wheel Of Fortune*! Gemini Software has taken this popular (ahem!) game show, lock, stock and Vanna White from the American TV show of the same name. Playing against two computer opponents, you too can spin the wheel, pick a letter and guess the phrase, place, or person, all adding up to a grand points prize. Hilarious use of the Amiga's SID speech chip and animation to rival... erm, *Pac-Man*, Wheel Of Fortune is immense fun and well worth snapping up.



GRAPHICS

THE NETWORK & THEATRE Amiga Demo Conference, held last December in Norway, was definitely the place to be if you were a Norwegian Amiga Demo programmer. For those of you that may have missed it, A Bit On The Side is offering a compilation of the four best demos there (disk 838). Included are rotating triangles, colourful blurs and 3D effects that need 3D glasses to be appreciated – it's worth it simply for the variety. Also on offer this month are a host of high quality but uninspired digitised stills (lots of Sci-Fi and fantasy) and a demo titled *23th* (sic) *Century Fox* from Virus Free PD that starts interestingly enough but soon takes a tour from the highway of excitement and ends its days in Ordinarysville. Oh by the way, Maria Whittaker makes another 'glam' appearance courtesy of Seventeen Bit Software (disk 810).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Herts. EN6 5DF

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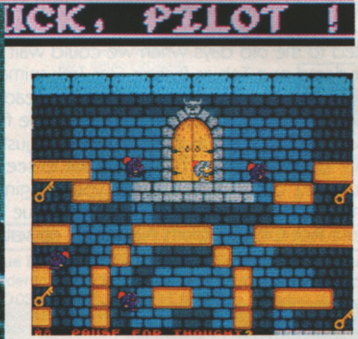
23th
CENTURY
FOX


ICK, PILOT !
PAUSE FOR THOUGHT?

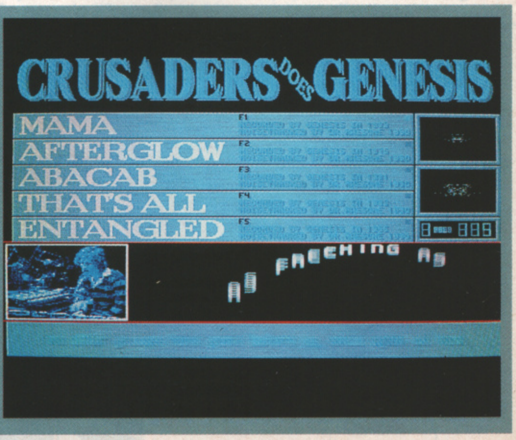
GAMES

CHEAP AND CHEERFUL, that's the order of the day. Most of the games available on the Demo/PD market wouldn't last two minutes in the real world, but hunting around sometimes unearths a right little gem. The best of a bad bunch this month (apart from *Wheel Of Fortune*) come in the shape of a polished, yet limited Amiga shoot 'em up (disk 816 from Seventeen Bit), *Dragon's Tower* (an unusual ST platform game from Goodmans PD), *Soko* (a *Soko-Ban* clone from Trust PD) and various compilations of classic games (*Battleships*, *Asteroids* etc.) from virtualy every company mentioned so far.

MIX E LOAD
TONE
HIBLOCK
BOINF
22
UP
TOUCH BOINF
SPLING2 HIBLOCK LOBLOCK
LOBLOCK BOINF THROB
FLICK FLUTE KICK
BASS
LEAD
DRUMS 2
BASSDR3 SNARE 1 SNARE 2
BASSDR1 BASSDR2
SNARE 3 HIBLOCK LOBLOCK
BASSDR2 BASSDR3 SNARE 1
BASSDR1
SNARE 1
HIBLOCK
BASSDR3

SOUND

ST MUSIC IS GOOD – it's official; Wizard PD is offering a disk crammed full of ST demos (DEM 110) and although most are the usual graphic fare, one demo called *Mix-E-Load* is sure to bring tears of nostalgia into the eyes of all erstwhile 8-bit owners. Back on the Amiga, The Crusaders have a selection of nice instrumentals thanks to Seventeen Bit (disk 823), Genesis fans get not only five pieces of marginally impressive but also five pieces of marginally impressive digitised animations of the band on stage (A Bit On The Side, disk 828). Monty Python is still alive and being sampled, this time by A.R.C. PD. *Are You Embarrassed Easily?* is the infamous sketch with lots of rude noises and naughty words. A.R.C.'s sampler has been extremely busy this month, working on an old Noddy storytime record. It seems that the whole point of this rendition is to remind us that the Noddy storybooks have been banned from children's schools because they contain words such as 'queer' and 'gay'. How very odd.


CRUSADERS DOES GENESIS
MAMA
AFTERGLOW
ABACAB
THAT'S ALL
ENTANGLED

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Rick Dangerous II

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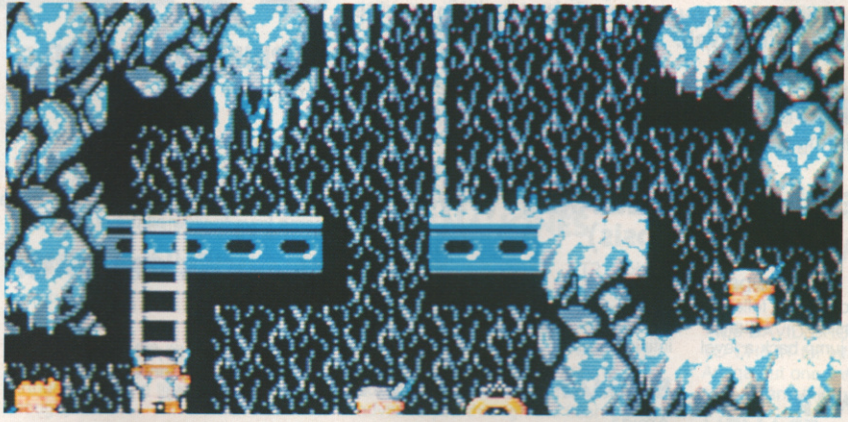


HAVING SLIPPED and slid his way through the Atomic Mud Mines, Rick finds himself at the beginning of the end...

Shoot the two guards and walk right. Slide a bomb onto the block at the end of the walkway, then after the explosion, run onto the block. As the block carries you right, jump onto the ladder and climb up, watching out for the spikes above. Walk left, jump up onto the ledge, then time your jumps over the clockwork mouse to get to the switch on the left. Hit the switch, then return the same way you came, jumping right onto the ladder and climbing up. Stop just before the top to avoid the two diagonal laser beams. After the lasers hit, quickly climb up and crawl left to the ladder - perfect timing is required.

Climb the ladder to the top, and shoot the guard when he comes down. Step forward and back to set off the vertical laser beam, then run quickly past it and up the stairs. Step into the turbolift and let it take you to the top. Shoot the first guard, walk left and then shoot the next two guards as they come up in the lift. Drop down the lift shaft, hit the wall-switch and ride the lift back up. Walk right onto the air pumps to be blasted upwards, stay where you are and shoot the guards when he comes down.

Climb up the ladder and jump into the alcove, ducking to avoid the spikes. Wait for the guard to drop down below you, then jump left onto the next ledge and climb the ladder. Walk right to the halfway point and slide a bomb into the block on the right. Quickly run left and down the ladder to avoid the block when it rushes towards you. Climb back up and crawl right, avoiding the laser beam as you drop down onto the ledge below. Collect the dynamite bonus, drop down onto the next ledge, then time your next drop to avoid the wall spikes. Exit to the right.

CONTROL STATION ONE

Shoot only the nearest guard - the other one kills himself. Climb up the ladder and slide a bomb past the force field onto the guard in the chair. Climb down the ladder and be careful to avoid the shrapnel from the explosion. Exit right, onto the hoverbike.

Fly up to the top, avoiding the laser beams, and collect the points bonus. Fly right, avoiding the second laser, then down to the bottom. When one set of lasers fire, move, stop and wait for the next blast. Repeat until you make it to the other side. Fly down and right, avoiding the up-and-down blocks, then fly down to the bottom. Wait for the laser to fire, then quickly fly left through the pillars and get out of the way before it fires again. Fly right into the little cave and shoot the block to the left, moving down to avoid it when it comes at you – perfect timing is needed here to avoid the criss-cross laser beams.

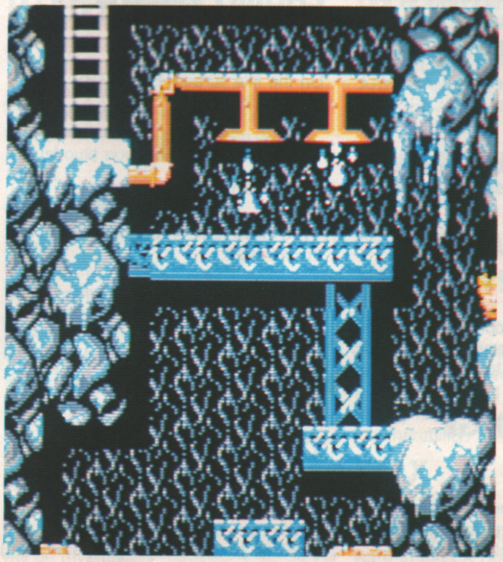
CONTROL STATION TWO

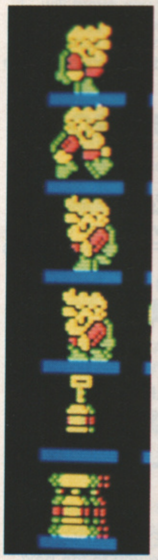
Shoot the two guards, slide-bomb the control guard, retire and jump up to avoid the shrapnel. Walk left and climb down the long ladder. At the bottom, run after and jump over the clockwork mouse, then climb down the central ladder. Slide-bomb the control guard, then climb halfway back up the ladder to avoid the shrapnel. Exit to the right.

Jump over the mouse onto the ledge and hit the wall-switch to conjure up a floating block. Jump onto it, then up onto the balcony above, avoiding the mouse. Time your jumps over the two mice (you need several jumps), then climb down the short ladder on the right. Drop down, avoiding the last mouse and exit.

CONTROL STATION THREE

Shoot the first guard when he comes down, then jump up and shoot the second. Slide-bomb the control guard, and retire down the ladder to safety. Exit right.





Slide a bomb down onto the hover platform below to kill the guard standing on it, then drop down onto it. Jump off onto the right-hand ledge and shoot the second guard. Ride the turbolift to the top, then use the hole in the ceiling to jump over the mouse as you run left into the second lift. At the top, climb the short ladder directly above, then crawl right past the two sets of spikes. Ride up in the lift, collect the ammunition bonus, ride up in the next lift, then use the air pumps to get to the top of the screen, shooting the guard when you get there. Walk left, collecting the ammunition bonus as you go, and exit left past the spikes.

CONTROL STATION FOUR

Shoot the three guards that come down, then climb up the ladder and slide-bomb the control guard. Jump onto the ledge above and exit right.

Walk past the two sets of spikes, then jump straight up onto the ledge above. Climb up the central ladder, walk onto the left-hand ledge and slide-bomb the block at the end. The block will slide down next to the wall-switch below. Drop down onto the block and hit the switch, then jump back onto the ladder and climb all the way to the top. Jump up once, drop left, avoiding the laser beam and climb up the long ladder. Shoot the guard at the top, collect the ammunition bonus, then exit to the right.

THE FAT MAN

Here he is! The man himself, and armed to the teeth inside a floating death contraption! You can't afford to waste any of your weaponry here, as only several direct hits will destroy him. Use sliding bombs to get him when he's near the ground – these inflict the most damage. When in the air, hit him with a laser blast. When he's dead, jump onto the hover platform and exit right.

THE END!

THE A-Z O

You know the situation – we've all been there. You've been playing Death Ninjas Of The Ninth Dimension for months and just can't get past the Mutated Pizza on Level 39. You suddenly remember reading a cheat for the game once, many, many moons ago. But where? And how long ago? Desperately you search through every old copy of every computer magazine you've got – but all to no avail.

Well search no longer, for The One magazine is here to save the day. Thanks to the talents of D. Clift of Buckingham, over the next couple of issues we'll be printing a complete A-Z of virtually any game you can think of.

AFTERBURNER

Amiga, ST

Pause the game and type THUNDERBLADE. Unpause and use the following keys: 'G' – extra missiles, '›' – jump forward a level, '‹' – jump back a level and 'N' – extra lives.

AFTER THE WAR

Amiga

During the first level press 'ALT', 'B' and '1' to give yourself infinite energy and time. Press 'ALT', 'M' and '1' to reach the second level.

AMC

Amiga

Access codes for:
Level 2 - Nostromo
Level 4 - Discovery
Level 6 - Enterprise
Level 8 - Dagobah

APB

Amiga, ST

Type ALF into the high-score table for infinite demerits.

ARCHIPELAGOS

Amiga, ST

When asked to select an Archipelago, choose 8421 then press 'ENTER' twice. Now you can select any island from 1 to 9999.

ARKANOID

Amiga, ST

For an extra 33 levels, press 'F3' for a one-player game and 'F4' for a two-player game (instead of 'F1' and 'F2').

ARKANOID II

Amiga, ST

Press 'Caps Lock' then type DALEY88 for infinite lives. On the title screen type PETEJOHNSONWANTSCHEAT and 'S' will open the exits at any point.

BACK TO THE FUTURE II

Amiga

Pause the game and type THE ONLY NEAT THING TO DO. You now have infinite lives.

BARBARIAN (Psygnosis)

Amiga, ST

On the title screen, type 04 08 59 for infinite lives.

BATMAN – THE MOVIE

Amiga

Type JAMMMM on the title screen for infinite lives. 'F10' advances from stage to stage.

BATTLE SQUADRON

Amiga

At any time, type CASTOR. Now pressing 'F6'-'F10' will let you choose any weapon, while 'F1'-'F5' will alter its power.

BATTLE VALLEY

Amiga, ST

Type ROGER MELLIE THE MAN ON THE TELE for infinite tanks.

BEACH VOLLEY

Amiga, ST

Type DADDYBRACEY while playing, now 'F1' will advance you to the next level.

BETTER DEAD THAN ALIEN

Amiga, ST

During play, press 'ESC' to pause, then move your ship to a safe area and 'N' will continue play.

BEVERLY HILLS COP

Amiga, ST

Click past the high-score screen onto the select difficulty page. Type MELLIE and you will be able to access all the games.

BIO-CHALLENGE

Amiga, ST

Pause with 'ESC' and 'G' will advance you to the end-of-level guardian (as if you want to go there!).

CARRIER COMMAND

Amiga, ST

During the game, pause and type GROW OLD ALONG WITH ME, then '+' and '-' will toggle immunity. Type THE BEST IS YET TO BE then use the same keys to view all the objects.

CHARIOTS OF WRATH

Amiga, ST

When instructed to press 'Fire' to start, move the joystick forward instead. The result? Infinite lives.

CHASE HQ

Amiga

At any point, hold down the left mouse button and 'Fire' while typing GROWLER. Afterwards, pressing 'T' your time to 60 seconds.

CONTINENTAL CIRCUS

Amiga

On the first red light, push the joystick forward, when the second red light comes on release it then as soon as the green light comes on push it forward for faster acceleration.

CLOWN 'O' MANIA

Amiga

Press 'Help' at any time for extra jumps and razors.

CHUBBY GRISTLE

Amiga, ST

On the title screen, BUUURRP gives you infinite lives.

CYBERNOID

Amiga, ST

Type RAISTLIN on the title screen for infinite lives.

CYBERNOID II

Amiga

Type NECRONOMICON on the title screen for infinite lives.

DARKSIDE

Amiga, ST

Hold down '2', '8' and 'Fire' for digitised pictures of the programmers(!).

DEFENDER OF THE CROWN

Amiga, ST

Holding down 'K' while booting the second disk gives you infinite knights.

DENARIS

Amiga, ST

When the data-disk prompt is displayed, insert data disk and hold down 'Z' while it loads. Then put the mouse into the joystick port and start the game. Remember to hold the right mouse button down while it loads.

DOGS OF WAR

Amiga, ST

Type TIMBO before you start and 'F5' will provide you with infinite men.

DOMINATOR

Amiga, ST

On the high-score table type in SHAFT for infinite lives.

DOUBLE DRAGON

Amiga

On the title screen type R U CALLING MY PINT A POFF? then Return. While playing, 'Delete' key will slay your opponent.

DRAGON NINJA

Amiga, ST

During the game type TERRIFIC. Now 'F3' gives you infinite lives and 'L' advances you to the next level.

DRAGONSCAPE

Amiga

While playing, 'ALT' and the down cursor key will advance you a level.

DRAGON'S LAIR

Amiga

After the credits sequence, hold down 'ESC', 'R', '/', 'L' and 'N' simultaneously to allow the computer to finish the game for you.

DRILLER

Amiga, ST

When you start the game you will be facing a small shed. Shoot it more than 20 times and you will be transformed into a jet.

F CHEATS

DRIVIN' FORCE
Amiga

On the menu, click on the two I's of Drivin, start the game and your vehicle won't be able to leave the track.

EMPIRE STRIKES BACK
Amiga, ST

On the title screen, hold down 'Help' and type XIFARGROTCEV. Various keys do various things during the game, especially 'L', 'C' and 'D', which conjure up pictures of Luke, C3PO and Darth Vadar.

EXOLON
Amiga, ST

Type your name in as AD ASTRA on the high-score table for a surprise.

EYE OF HORUS
Amiga, ST

Type SPAM on the credits section for infinite lives and no need for keys.

FALCON
Amiga, ST

In flight, hold down 'X', 'Shift' and 'Ctrl' to be fully re-armed.

FERNANDEZ MUST DIE
Amiga, ST

During the game, pause and type SPINYNORMAN for infinite assassination attempts.

FIGHTER BOMBER
Amiga, ST

Enter your pilot's name as BUCKAROO. You can now select any mission you like.

FLYING SHARK
Amiga, ST

Gain a high score and type RLH for acid men, JGL for full fire power, KD for infinite lives and RAB for immunity. Note, you MUST hold down '5' on the keypad while typing the last letter.

FORGOTTEN WORLDS
Amiga, ST

Type ARD on the title screen then press 'Help'. Now 'S' takes you to the shop and 'N' teleports you to the next level.

GAUNTLET II
Amiga, ST

Find a treasure chest and make sure you have a key. Hold down 'Insert' when you open it. Release 'Insert' and hold the joystick down. Now, 'Help' will give you 5,000 health points.

GHOULS 'N' GHOSTS
Amiga

While playing type in KAREN BROADHURST which gives an invulnerable Arthur (holes and time will still kill you though).

GRAVITY FORCE
Amiga, ST

When asked for the password type WARPxx instead (xx being the number of the required level).

HAWKEYE
Amiga, ST

When you are on the brink of death with no lives left, press 'Del' to advance a level. Also during the game, pause and press 'Help' then unpause and you should have infinite lives.

HAMMERFIST
Amiga

Get a high score and type TAEHC OT TNAW I. 'F7' will then teleport you to the next level during play.

HARD DRIVIN'
Amiga, ST

Make sure you're in manual gear mode, then accelerate to full speed. When at top speed change into neutral gear. You should now be invincible to collisions.

HELTER SKELTER
Amiga

Level codes:
11 - SPIN
21 - FLIP
41 - GOAL
51 - LEFT
61 - TWIN
71 - PLAY

HILLSFAR
Amiga

When picking locks, press 'F' and all will be revealed.

HYBRIS
Amiga, ST

Type COMMANDER on the high-score table and 'F10' will toggle immunity, 'F9' will teleport to the next level while 'F2'-'F8' equip you with add-ons.

IKARI WARRIORS
Amiga, ST

Type FREERIDE on the high-score table for an invincible man.

INDIANA JONES
Amiga, ST

Type SILLYNAM on the high-score table for continuous credits. Type JEHOVA when the title screen comes up. The border will flash grey to acknowledge the cheat, then '2' will advance you through the flash points, 'L' will move you to the next scene and 'I' supplies you with an icon.

INSANITY FIGHT
Amiga

Hold down the two mouse buttons, 'Fire' and 'L' to advance a stage.

INTERPHASE
Amiga, ST

During the game type 'Fenny' (with Caps Lock on the F), then the left mouse button will cycle through the objects, the right mouse button will enlarge objects and both will take you back to the game.

IMPOSSAMOLE
Amiga

Get into the high-score table and type these codes instead of your name:
HIENZ - for three full power bars,
OUCHOUCH - to walk on water etc.,
COMMANDO - for no time limitation on weapons,
JUGGLERS - see for yourself,
ANNFRANK - to restore energy,
LUMBERJACK - to give you a double-size energy bar.

KARATE KID II
Amiga, ST

Press 'P' to skip levels.

KID GLOVES
Amiga

Pause the game and type in RHIANNON. 'F6' will then take you back to the shop, 'F8' will give you loads of money and 'F9' will toggle invulnerability.

KLAX
Amiga

While playing, press 'Space' and '4' to warp to the LA Stage.

LAST DUEL
Amiga, ST

Start the game, pause with 'F9', then hold down 'Help', 'Left Shift' and '1'. Unpause and the Function keys will take you through the levels. 'F8' gives you five lives.

LEATHERNECK
Amiga, ST

During the game type CUTHBERTNECK, then press 'F3' for immunity.

LED STORM
Amiga, ST

Type DAVID BROADHURST WANTS TO CHEAT for infinite lives. On the Amiga put one extra space between the second and third word.

MENACE
Amiga, ST

Type XR3iTURBONUTTERBASTARD at some point during the game.

MICKEY MOUSE
Amiga, ST

During the game type 6135688. 'F2' will then open the sub-game, 'F3' will fight the witch and 'F4' obtains the gun.

MONTY PYTHON
Amiga, ST

Type SEMPRINI on the high-score table to start on the level you died on.

NEBULUS
Amiga, ST

Type HELLOIAMJMP on the title screen. 'F1'-'F10' will now leap-frog you through the levels.

NEW ZEALAND STORY
Amiga, ST

On the title screen, press 'Del' then 'M' then 'Del' then 'M'. Then type FLUFFY KIWIS.

NINJA WARRIORS
Amiga

*During the game press 'Caps Lock' and type in one of the following codes. Then press 'Caps Lock' again.
MONTY PYTHON
SKIPPY
A SMALL STEP FOR A MAN
THE TERMINATOR
STEVEN AUSTIN

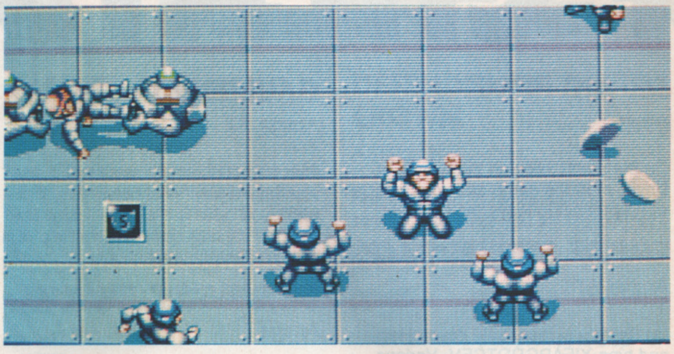
OLYMPIC CHALLENGE
Amiga, ST

Type HINGSEN.J then a Function key to select any event.

AS A SPECIAL treat to Bitmap fans everywhere, the boys present their own personal guides to their two most recent hits . . .

Speedball 2

Game designer and Chief Poseur, Eric Matthews, shows the way to making the greatest gain for the least pain in Image Works' futuristic ball game



IN THE GYM

Building a powerful team is only a matter of getting your priorities right. Firstly, buy attributes for the whole team in this order: Attack, Power and then Speed. After these the next in line are Defence, Stamina, Aggression and Intelligence.

When buying for specific positions, use the following guide: Defenders need extra Throwing and Attack skills; Midfielders need those two and extra Defence; Attackers are at their best when topped up with Defence, Stamina, Speed and Intelligence skills.

Individual Players also need specific attributes. The Goalie needs high levels Intelligence, Attack, Defence and Throwing, while the Centre Forward is at his most effective with extra Intelligence, Speed and Stamina (as they get into lots of tackles and need to recuperate quickly).

PLAYING THE MATCH

It's a good idea to go for the Score Multiplier as quickly as possible, as this will multiply the points awarded not only for scoring goals, but also for injuring players, bonuses and so on. Be careful though, when playing against teams of high intelligence as they will attempt to take the ball from you to use the multiplier for themselves.

If you feel confident enough, go for the Lethal Bounce effect – once again though, be careful, as the opposition will endeavour to part you from the ball and use it against you. This effect is at its most effective when the playfield is multiplied, as the ball will tackle more players – it's not really worth going for otherwise.

Cadaver

As promised last month, here's a way through the second half of level three, courtesy of all three ghoulish game designers.

The final two parts of level three involve finding an Enchant Liquid spell and a Chalice. The spell turns all previously assembled ingredients into a potion, while the chalice allows you to take the potion to the ghost of the King.

The King should have given you a key when you dropped the White Powders onto the Font: this key opens the way to the diplomats' quarters. With the fall of the Wulf empire, the ambassadors from its various provinces fled leaving many possessions behind them.

1) From the King go East then South and insert the key into the keyhole.

2) Go East, get the small key then go East again.

3) Go North, kill the spider, climb on the barrels and search the shield to find a small key. Wait until the hole on the wall fires a ram's skull then collect it. Climb the stairs to the room above.

4) Get the wand hidden between the chest and the stone block. Open the chest, get the spell, the casket and the bottle.

5) Dispel the trap on the casket and open it to get a large key. Drop the red fish casket (a red herring – geddit?). Open the casket marked Singu Teniel Vitreng and get the Read Magic spell.

6) Cast Read Magic on the unknown spell then go down and South. Use the large grey key in the keyhole and go East.

7) Drag the chest West, onto the platform upstairs. Pull the lever and wait until the platform returns before pulling it again and jumping onto the platform as it rises.

8) Get the wand from underneath the armour. Get the coins and search the pillow to get the casket.

9) Cast the Unlock Chest spell on the large chest, then get the key, the cash and the holy symbol.

10) Drop down through the hole and place the wand marked Laguna on the far right stone block. Place the wand marked Durrigan on the far left stone block. Go West then South.

11) Drop the casket with the image of the key on it, then open it. Insert the heavy brass key then open the casket to get the large iron key. Insert the key into the keyhole and go South.

12) Press the button to select the first platform, pull the lever to set it moving and pull it again to stop it, positioning it to form a step leading to the West of the room. Press the button again to select the next platform and repeat the process, constructing a staircase leading to the room above. Once finished, go up.

13) Read the book, get the lever, drop the holy symbol onto the stone block, get the wand and the casket, open the chest to get two spells and go downstairs.

14) Cast Read Language on the black book then get and read it. Go North.

15) Cast the Massacre spell to kill the gargoyle, collect the small key and (optional) kill the other gargoyle. Go South.

16) Open the chest and get the Giant Jump potion. Go North.

17) Insert the handle into the far right slot and pull it. Go North then East.

18) Drop the wand marked Matil onto the centre stone block and a casket will drop from the ceiling. Cast Dispel Trap on it and get the large key inside. Get the three wands from the stone blocks and go West, South and East.

19) Drop the bag of stones (or other large item) then drink the Giant Jump potion. Jump on the bag then onto the wooden platform, pull the lever then

Only collect the bonus stars only when you're on the way up the pitch, heading towards the opposition's goal.

Money, on the other hand, is really important in all matches, so concentrate on collecting it until it stops appearing (there's only so much dough allocated to each match).

When in a close draw situation, aim to hit the Bounce Domes – especially when there is very little time left in the match – as this is relatively easy to do, compared with scoring a goal, and could easily win you the match. Alternatively, picking up a star could do the trick.

Your 'keeper will always block the ball, so don't move him until he's on-screen and nearest to the ball. Always use swerve shots against your opponent's goalie, as this tends to confuse him.

THE CUP

This option is very difficult, and should only be tackled by seasoned players. Money is crucial here, as you may come up against a Division One team by the third round and will have to get your stats up to somewhere near theirs.

THE LEAGUE

The old sporting adage "It's not whether you win or lose, it's how much you win by that counts" comes into effect here, as your League position is defined, not only by winning, but by how many points you score during the matches. Therefore, make sure that you pick up all available bonuses wherever possible, as one extra point could make the difference between First Division glamour or Second Division squalor.

KNOCKOUT

Money is crucial here, so collect as much as possible during each match as you'll have to increase your attributes to the level of the opponents. These attributes increase by about one overall level from team to team.

MANAGER

This is a very different game to the normal match. Although the actual gameplay is very much the same, the attributes to which you allocate money for the team are very different. Intelligence is the most important attribute, followed by Attack and Power. Star players are not necessary in Division Two, but they're crucial in getting you to the top of the First.

Incidentally, it's better to be drawn against the top teams in the first couple of weeks of Division Two. Save your money in these matches, as the opposition will probably injure most of your players. Instead, keep your money until you can use it against the weaker teams.

IN GENERAL

TOKENS

The best tokens to go for are: Freeze Team, Shield, Transport Ball and Boost Stats, in that order. Don't ever pick up the Manic token unless you're very sure of your own abilities, as this boosts both teams statistics to maximum for 10 seconds and is usually more to the computer's advantage than your own. One useful trick is, when the opposition has electrified the ball, use the Grab token to gain possession.

STAR PLAYERS

When you're in Division Two, buy the best Star Forward that you can - making sure that he has a high Speed rating – and concentrate on getting the ball to him. Next, buy the best Midfielder and Defender (or Goalie) that you can – this results in a good balanced team from early on.

---

drop down.

20) Use your judgment to climb the staircase to the corridor above. Insert the key into the keyhole and go West.

21) Drop the black book down the hole by the black stone, drop the green bottle down the hole by the green stone, drop the red casket down the hole by the red stone, drop the ram's skull down the hole by the yellow stone and get the Enchant Liquid spell which duly appears.

22) Go East, down, West, North and West. Unlock the door using the wand and go West, North and West.

23) Cast Enchant Liquid on the font.

You will now be given the key to the guard's barracks. This section is heavily populated by monsters and though the puzzles are not too difficult, it is very dangerous. In order to serve the finished potion to the King it's necessary to recover the ancient chalice of the Wulfs (this can be found at the end of this section). With that complete, the King should allow you to go on to level four.

24) Collect the key and go West. Insert the key into the keyhole and go West twice.

25) Kill lower goblin with a weapon. Avoid the rocks of the upper goblin and go North.

26) Kill both gargoyles and get the key from behind the wooden board. Pull the lever and go South then East.

27) Insert the key into the keyhole and go East twice, North twice, West then South.

28) Climb the stairs and kill the goblin, avoiding the rocks from the others. Get key and insert it into the keyhole. Go West.

29) Get both keys and kill both gargoyles. Go West.

30) Insert the gold keys into the correct keyholes. Avoid death and kill the volcanoes. Go North.

31) Search the pillow, get the key and go South.

32) Dispel the trap on the chest and open it to get the orb and the wand.

33) Cast Poltergeist spell three times and go North, East and South.

34) Get the key from the centre of the room, insert the key into the keyhole and go East, South, East, East, East, North, East, East, East, East, East, North, West, West and North.

35) You should now be in the Northwest corner of the Royal Maze. Open the chest (it was moved by the Poltergeist spell).

36) Get the chalice and return to the King (use the map, above).

37) Drop it onto the font and give the full chalice to the King. Get the key and go North.

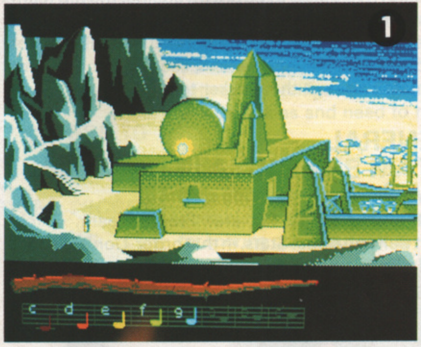
38) Drop through the pit in the centre of the room and go South then West. Insert the key into the keyhole and go West.

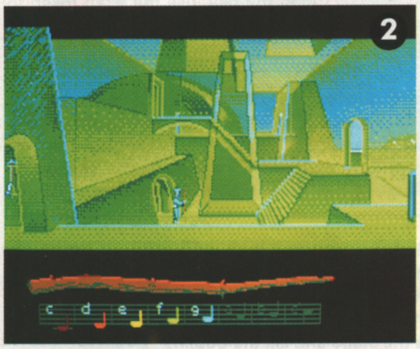
39) Climb the stairs to level four.

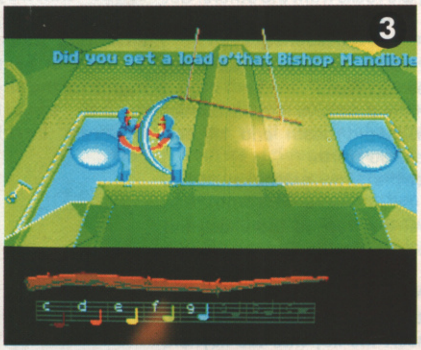
YOU'RE MORE THAN halfway through now, adventure fans. So tune in next month for the Bitmaps' stroll through Level Four.

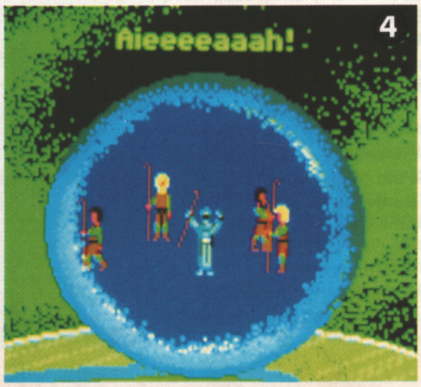
Loom

Paul Presley weaves his way through Lucasfilm's animated story. But first, the story so far...









Bobbin Threadbare, abandoned on Loom Island, had witnessed the kidnaping of his entire village, the Guild of Weavers. Having learned of an evil chaos spreading across the Loom (the centre of all magical power in the Universe), Bobbin, with the help of his foster-mother, Dame Hetchel, and the Elder's magical distaff, set out to find the missing villagers and stop the chaos. Travelling away from the safety of the island, he made his way to the mainland only to be swiftly confronted by a group of shepherds, insisting he prove himself to be a powerful wizard.

Try as he might, Bobbin failed to weave anything constructive around the shepherds and so, to their scorn, he backed away, making his way along a path that led towards the marvellous crystal towers he had seen earlier (figure 1). Cautiously, for his sheltered upbringing had made him wary of strangers, he entered the nearest building at the foot of the cliff.

The building took Bobbin's breath away - never had he seen such beauty in something so green. The room contained many stairs and ledges and a small chalice on a pedestal... but there was no visible way of reaching it (figure 2). Nearby, a small chamber with a bell attracted Bobbin's curiosity and without a thought about the consequences he stepped in and rang it. Suddenly there was a flash of light and he appeared in a similar chamber on the other side of the building, in front of the chalice. Just as he started towards it, someone approached.

Master Goodmold turned out not to be such a bad chap, despite his 'lectures' on the city and its history. Once finished, Bobbin passed through into a smaller room filled with gravestones and then out into the main city itself. Atop a tower he could see someone working and thanks to the glassy walls he could make out someone talking inside. Still wary of strangers, Bobbin cast the shepherd's Invisibility spell on the workers.

Unsure whether the Invisibility spell worked, Bobbin ducked underneath a ledge while trying to listen to the conversation between Master Goodmold and a man called Bishop Mandible (figure 3). The sphere sounded interesting, so, once they had gone, he made his way towards yet another of the crystal 'teleportation' chambers and rang the bell, expecting to appear next to the sphere.

However, instead of appearing next the sphere, Bobbin found himself at the top of tower right in front of the workers he'd seen outside. They were polishing and sharpening a large scythe and didn't seem to notice Bobbin's arrival. Of course - he was invisible! Stopping to listen to the Sharpening draft from the scythe, he made his way to the other side of the tower and rang the bell.

Bobbin appeared back in the room with the mysterious sphere, this time much closer to it. As he gazed into it (figure 4), it seemed to draw power from the distaff and started to show an image. It was Bobbin, casting a spell and scaring the shepherds. He quickly made a note of the draft just as the sphere played another scene, this time of a fire in a cave. This meant nothing to him but the third and final image left him dumbstruck, the swan...

Bobbin quickly made his way back to the forest, his mind set on scaring the living daylights out of the shepherds. Remembering the spell cast in the sphere's scene was easy - and the effect it had on the real shepherds was as terrifying for them as it was fun for Bobbin. Leaving the city behind, he made his way further into the forest and came across some sheep and their sleeping protector. Bobbin made note of the Sleeping draft before continuing.

SHORT CUTS

GHOSTBUSTERS 2

Carl Francis from Stockport ain't afraid of no ghost - and to prove it he's supplied a cheat to provide infinite energy. To achieve this, simply hold down Alt, Ctrl, S and U when the Activision logo appears then press Fire. This also stops the cable breaking on level one.

GREMLINS 2

Remember, don't get them wet, don't expose them to sunlight and don't sing New York, New York to them after midnight. Tom Stavey from Margate did, but found that typing SINATRA on the high score table gave him infinite lives.

ROBOCOP 2

If Ocean's metallic lawman is causing you grief, then, at the appearance of the loading screen, type SERIAL INTERFACE (including the space) and press F9 to replenish energy and F10 to skip a level. Thank Nik Jaaven of Holland for his cooperation.

TEENAGE MUTANT HERO TURTLES

David Higgins from Aberdeen provides help for all prospective heroes in half shells. When prompted for the four-figure access code type 8859, then 1506 and finally the correct code from the manual. Now, pressing help will replenish energy for all ST and Amiga Turtles.

THE LIGHT CORRIDOR

If Infogrames' 3D bat and ball game is driving you round the bend, then make use of the codes provided by Luton's Simon Vine for the first 10 levels:

1 - 0000
2 - 5400
3 - 0101
4 - 3901
5 - 2602
6 - 9902
7 - 4303
8 - 9003
9 - 6904
10 - 3305

Things have got to change around these parts - *The One* gets hundreds of tips sent by willing readers each week, but we want this to stop. We want thousands! If you've discovered a cheat, hint or tip for any game (old or new) then send it to **Cheats, The One, 30-32 Farringdon Lane, London EC1R 3AU** or fax them on (071) 490 1094/5. Remember, anything we use will be rewarded with a free piece of software for your machine, so state what type you own along with your name and address.

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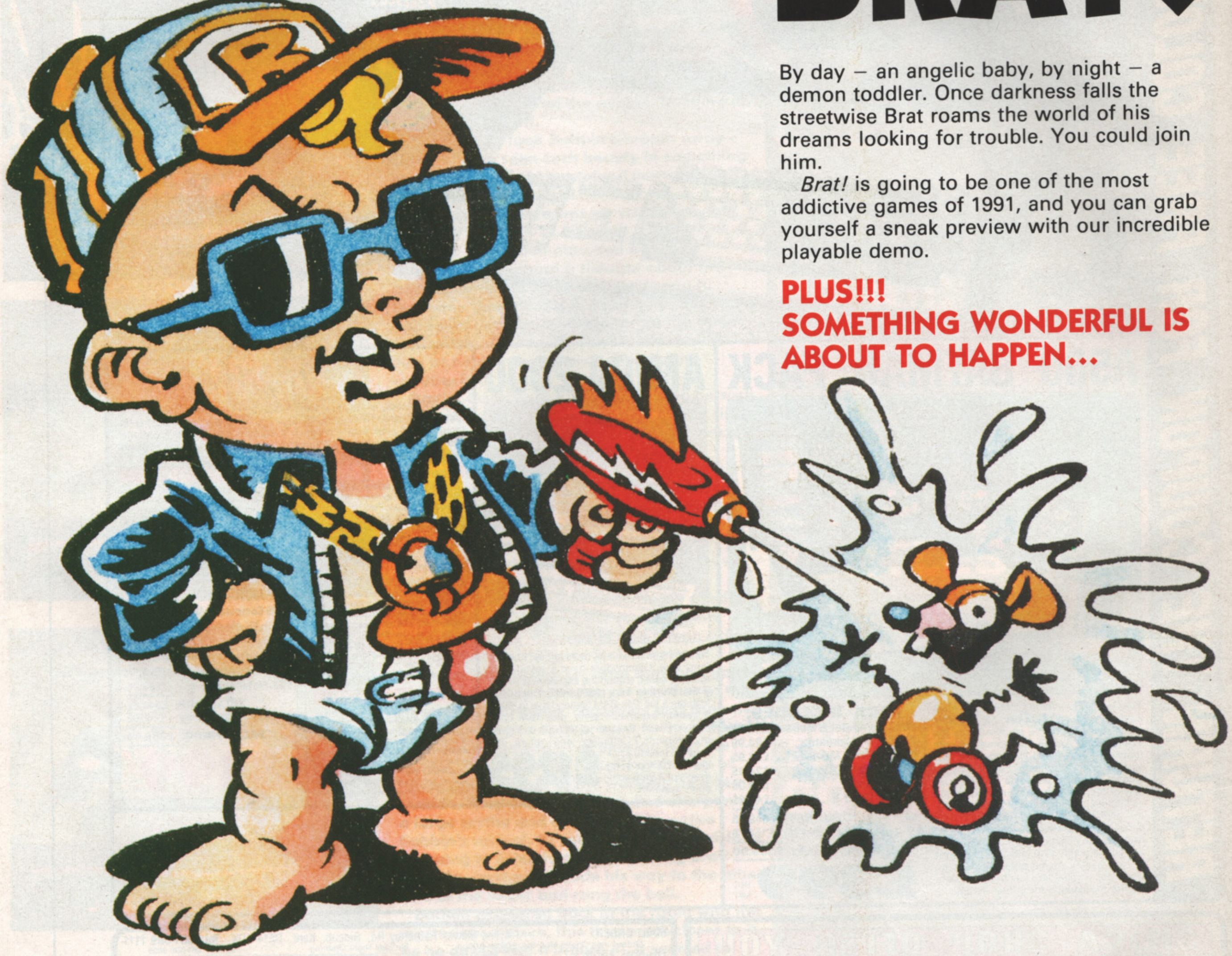

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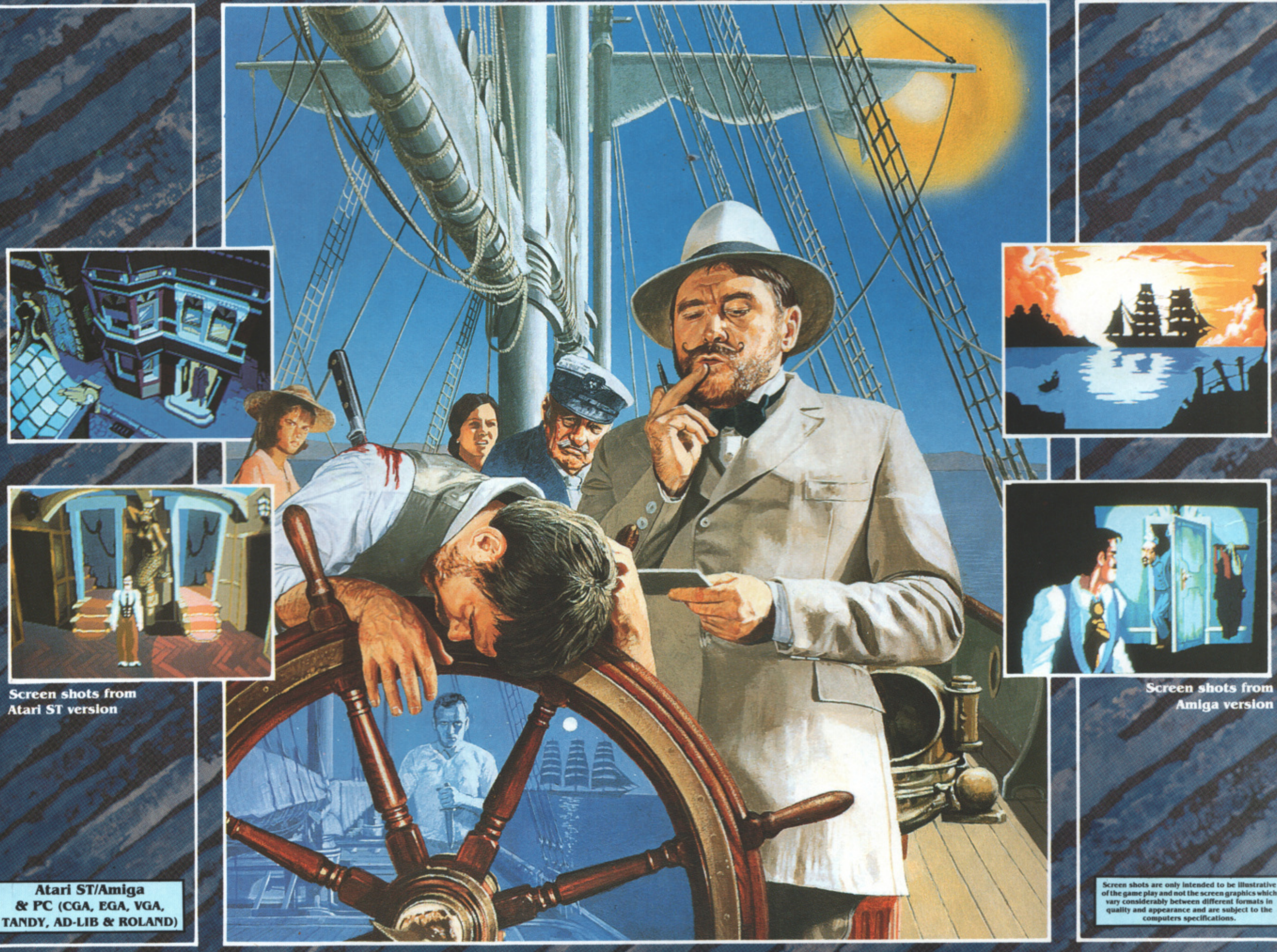

Screen shots from Atari ST version

Screen shots from Amiga version

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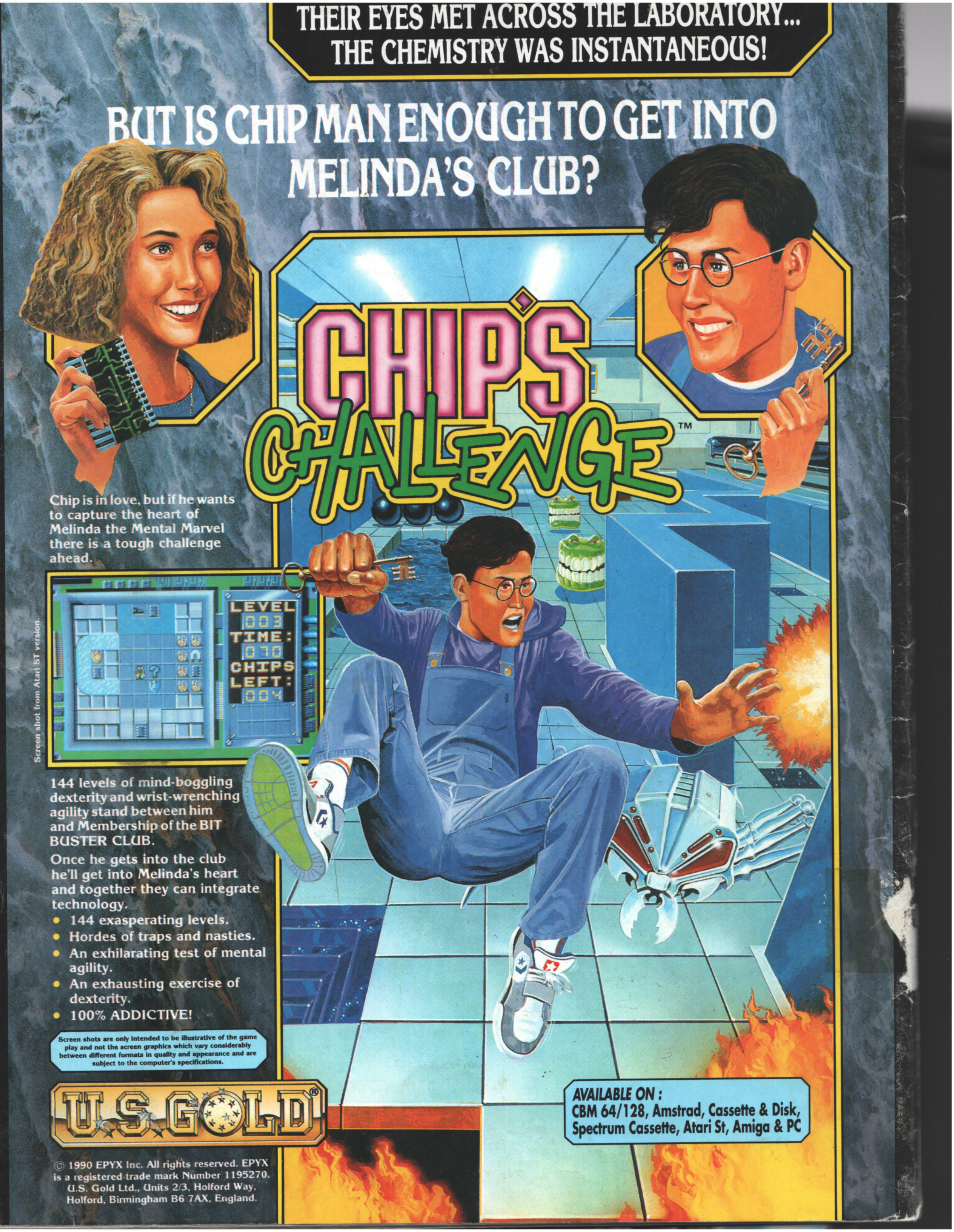

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